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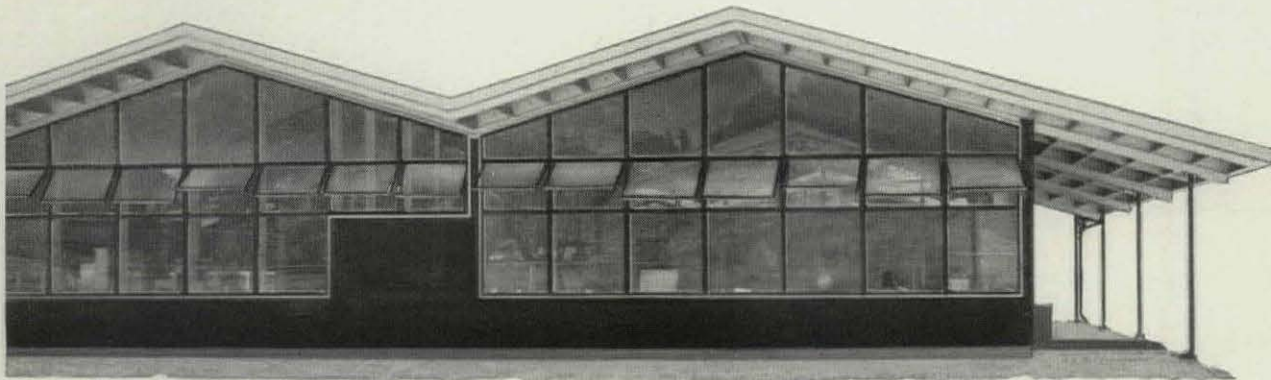
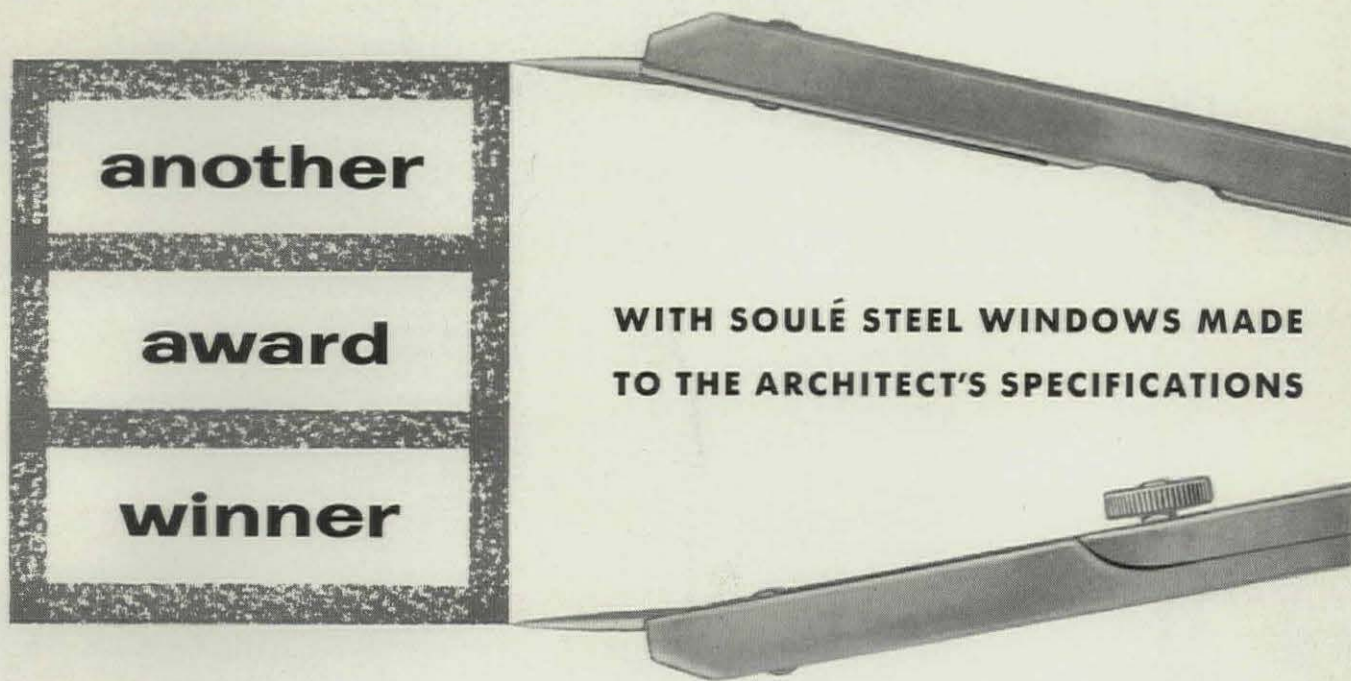
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CORRECTION:

The house on page 29 in our January issue attributed to J. West should have been credited to Ralph S. Twitchell and J. West, Associated Architects.

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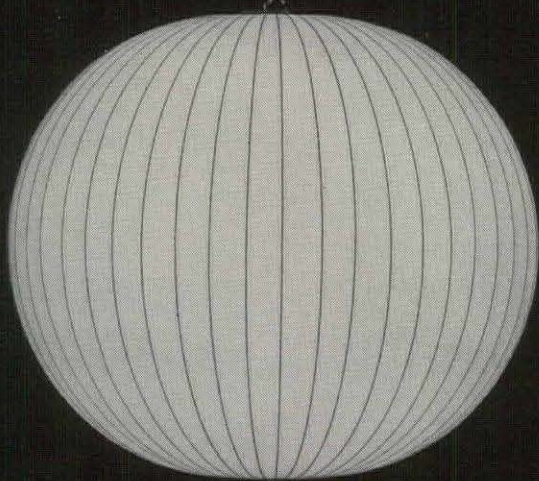
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MUSIC

PETER YATES

ORIENTATION FOR SURVIVING A BICENTENNIAL OF MOZART

Wolfgang Amadeus Mozart, a natural musician, son of one of the best professional musicians of the eighteenth century, was born January 27, 1756. For this reason the persons who would not have applauded a Mozart first performance, if they had been amazed to hear one; the dilettanti who would have explained how Mozart made his music too difficult to be appreciated except by a small circle—thus excusing themselves the effort; the critical gremlins who assert the fact of common ignorance as if this mutual incompetence were a public virtue; the buyers of the best seats who believe that the purpose of art is to be amusing, charming, tragic, or exalted—who enjoy indeed a little suffering—always providing that it is entertaining and entertains them; the ghouls who discover a great composer after he is dead; and those reputable trimmers, like Kozeluh who whispered in the ear of the Emperor against Mozart while he was living: these will celebrate the birth of Mozart, as later they will celebrate the death of Mozart, and make the void echo under the hollow of their brain-pans.

The person who asserts a preference for, a liking of, the music of Mozart in 1955 risks nothing. He takes tonality for granted, as Mozart did not; he presumes as musical fact a number of propositions which Mozart may have doubted or was forced to establish for himself; he is incapable of the elementary skills that any competent musician of that period was expected to possess and which Mozart cultivated as a child; he is almost entirely unaware of the musical environment that Mozart was born into, mastered and outgrew; and because of virtuous lacks he would have fitted into that environment as easily, that is to say as incompletely, as Mozart did not. The environment was precisely our own: a creative hiatus, a historic hiccup, a pause for digestion, a period of incessant musical dilettantism, as Jean-Jacques Rousseau, self-made composer and unregenerate amateur, made clear in his Confessions. Rousseau also compiled a musical dictionary. Musicology was beginning, the writing of musical history, the codification of sixteenth century polyphonic habits. Musical journalism, criticism, educational pedantry, the first appearance of concerts entirely given over to the works of dead composers impeded the creative effort.

Safely off by himself at Esterhazy, where he could work out his own designs, young Haydn was expanding into larger types of organization the small products of taste which had supplanted the product of two hundred years of integrated German style. It's interesting that Italian influence, though unceasing and the source of every temporary fashion, never seriously or for long diverted Germanic music from its course. C. P. E. Bach was more German than his father; Christian Bach borrowed from the Italian only its suavity, which he passed on to Mozart; Handel returned to the sacred usages of German counterpoint; Haydn, at the periphery of German influence, faithfully restored and recreated German formalism in a newer style, the romantic-classical combination that is for most listeners the body and bones of comprehensible music.

So we come to a little treatise of 93 pages, *Orientation for Interpreting Mozart's Piano Sonatas* by Thomas Richner, Ed. D., issued with the imprint of the Bureau of Publications, Teachers College, Columbia University, New York, 1953. I have never been one to gibe at or underrate the influence of Teachers College or make faces at John Dewey; but, if I wished to do so, this little dissertation, seemingly a doctoral effort, pursued under the supervision of an advisory committee of three professors—possibly unacquainted with Mozart's music, possibly tone-deaf—would give me ample cause. Dr. Richner, in the worst and most indestructible tradition of scholarship, has read everything and thought nothing. At the end he mixes parsing and subjective notions in a succession of what he calls "analyses."

For instance—I open to the *Sonata in C, K. 309*: "Development: That Mozart selected the key of G minor for the opening of the movement is not an accident. This key was remote in its relation to C major. Since the key of C major in itself does not express dramatic power, the contrast of G minor used in relation with C major is emotionally telling. The key of D minor, with its stormy qualities,

and A minor, used by Mozart as a tragic key, are also utilized in this dramatic unfoldment."

"Recapitulation: The first theme returns extended and modified. Especially worth noting is the employment of the theme in the tonic minor, after it has been stated in the major, at the start of the reprise. This was a daring procedure."

Comment, or even parody, could not be more frivolous. Only the many quotations from Mozart's letters give this little book its minimum of usefulness: better to read the quotations at the source. Yet I have no doubt that what has pleased a committee of Teachers College professors to commend and print will appear serious to many who may read it in search of enlightenment.

For example. Mozart wrote one sonata and a Rondo in A minor; no piano concerto and none of his major chamber works is in this key. The Rondo shows an elegant melancholy, but it is not tragic. On what evidence does Dr. Richner call this Mozart's "Tragic Key?" Simply because the A minor Sonata, written in Paris at one of the darkest moments of Mozart's early career, the failure of his first attempt at a grand tour playing his own compositions, is unquestionably a tragic work—if thwarted ambition expressing itself with a fury not less than that of Beethoven's *Apassionata* may be called tragic.

"It is the writer's conviction, matured by years of study and performance of the sonatas," Dr. Richner writes, "that for expressive purposes Mozart was meticulous in his choice of keys and chords. In the piano sonatas, as well as in the symphonies, operas, and chamber music, Mozart dealt usually in the realm of the more conventional, or 'neutral,' keys such as C, G, D, F, B flat, and E flat." This evidence shows that Mozart composed, played and thought within the harmony and limitations of the small group of keys permitted by meantone tuning. None of these keys was neutral; each had its *Affection*, its individual pattern of slightly differing interval relationships; composers of that time gave these distinctions their most serious attention. Mozart's "tragic" symphony is in E flat; his "tragic" piano concertos are in C minor and C major (K. 503). Sebastian Bach preferred A minor as a key for display pieces. Haydn, Beethoven, and even Schubert, when they used A minor, did not think of it as tragic.

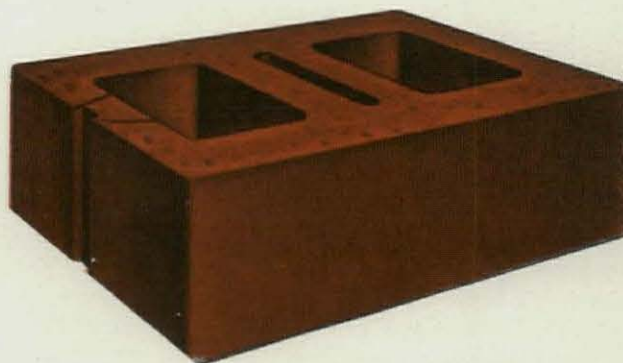
Dr. Richner also speaks of C minor, the "Pathétique" Key. Composers of the meantone period enjoyed the mordant intervals of C minor and E flat. Haydn, like Domenico Scarlatti, John Bull, and Frescobaldi, explored other keys or modulations that stretch meantone interval-relationships beyond conventional acceptance—beyond the breaking-point, some contend—unless a modified tuning may have been used in those instances, as in the common practice of *scordatura* (mistuned) violin. My pocket musical dictionary has: "*Scordatura*. A special tuning scheme for string instruments, generally to simplify execution of some difficult passage." This puts the facts backwards: the unusual tuning was chosen to produce the difficult effect. In the same way a keyboard instrument could be tuned with more sharps or flats, according to the key, modulation, or special effect the composer wished. All this is of the greatest importance for our understanding of music from the meantone period (roughly 1500-1800), especially for the music of Bull, Frescobaldi, Domenico Scarlatti, Sebastian Bach, Haydn, Mozart, and early Beethoven, but musicologists have preferred to treat the problem with dissolving negatives.

Without turning the page I come on a footnote quotation from another recent Mozart study, a fat and opinionated volume by C. M. Girdlestone, *Mozart's Piano Concertos* (1948). "The fine A minor Sonata, K. 310, composed most probably in Paris, contains in its andante an almost literal quotation from Schobert's Op. XVII. Mozart, who assimilated so many and such diverse influences, took from them only what suited his nature, and if this sudden appearance of the minor is a widespread device at this time, it corresponds nevertheless to his unstable temperament which passed without transition from laughter to tears and bordered on sadness at its merriest moments. The angel of sorrow was always watching within, ready to unveil its face."

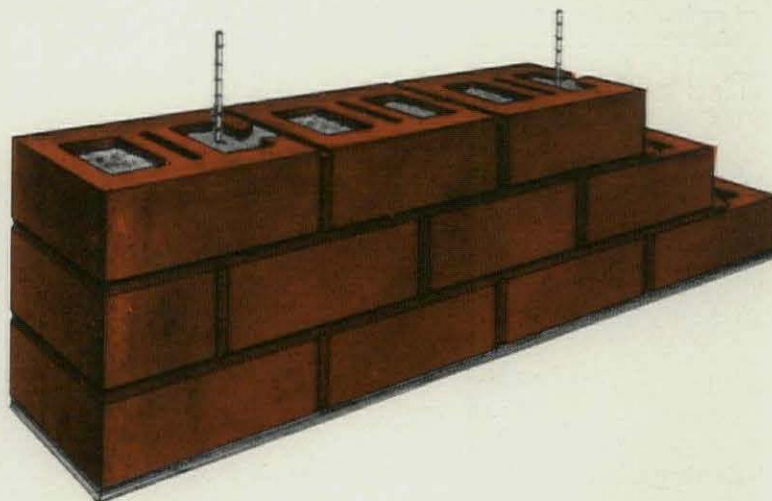
Mozart's "angel of sorrow" may have nodded its head to the first part but surely veiled its face again after reading the last part of that passage. If Mozart's temperament was unstable when it "passed without transition from laughter to tears," Haydn's temperament would be by comparison pathological and Beethoven's a grim,

(Continued on Page 33)

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ART

OTIS GAGE

If it is always painful to witness an artist's struggle, it is at least reassuring to know that he is gifted enough to profit by it. Of Wolf Kahn's gift there can be no doubt, for his recent show at the Hansa Gallery—his second one-man show—includes a few pictures outstanding for an artist of any age, let alone for one of 27. Kahn is an expressionist: in his landscapes, portraits and figures in interiors, the forms he paints are agitated and the colors are intense. His work is derived—sometimes too directly—from that of Van Gogh and Soutine. A few of his pastels are candid *hommages* a *Pissarro*, though not so labeled. I suspect that he also admires *Bonnard* and *Kokoschka*.

Because Kahn is an extremely facile painter, his best work, as might be expected, is his most spontaneous. That he has a remarkable talent for recording images swiftly and freshly is apparent in the small study for *House on a Hill*. The brushwork here is spasmodic and convulsive, but one feels that Kahn has caught the essential form and the spirit of the wind-tossed hill and of the little house perched precariously on top of it. And the important thing is that he brings off these elegant effects with his brush, not with a palette knife. But more about the palette knife in a moment.

As adroitly rendered as *House on a Hill* is a long, rolling landscape which came in after the show opened; a bravura work, full of affection for nature, this painting is held together by its restricted color scheme and by its expanse of pale blue sky. The fresh, sketchy *South Ozone Park*, though on a very small scale, is also impressive; deftly painted in blue, blue-green and ocher, it is an intimate picture, at once precious and unpretentious.

These three paintings are successful because they are not self-conscious. Kahn has a genuine enthusiasm for places, things, people; he has a flair for putting down the essentials of what he sees; and as long as he acts spontaneously, his works come off quite well.

But when his aim becomes more complicated, when he tries to do too much or say everything in one painting, he loses his assurance and his work is belabored in appearance. Some of his interiors, for example, are extremely cluttered, and not merely with objects and figures: light—somber interior light and brilliant light which enters the room through an open door or window—acts as a complicating factor; colors are so diversified and forms so fragmented as to defy organization. Kahn overextends himself.

A good part of his difficulty stems from the fact that while he works consciously toward achieving a style—which is a pursuit of an abstract end—this aim is confounded by his instinctive pursuit of reality; and for the latter his facility serves him only too well. He gets a likeness with ease, but he knows enough about painting to realize that a likeness is not a painting. And his skill must exasperate him because it is not enough; it is a trap into which he falls too easily.

He confessed as much, tacitly, at one of the recent sessions of The Club, Friday night meeting place for artists of the New York School. That evening, there had been a windy discussion of the "new naturalists," and toward the end of it Kahn sounded an apologetic note, saying that sometimes, after he works on painting, he realizes that it is "cornball," that it is too naturalistic in the old sense, and that its parts do not relate to each other—unlike the parts of a painting by Ad Reinhardt which, he added, do relate to each other.

It is, I suppose, a desire to force the parts of his picture into some relationship—or perhaps it is the result of frustration or impatience—that drives Kahn to take up the palette knife and undo what facility has done. At any rate, he uses the knife as if he could exorcise some evil with it. He attacks the image before him, scoring it, loading it with vibrant colors, torturing it as it apparently tortures him. And the result is graceless: an agony rather than a painting.

Significantly, the agony is most patently expressed in Kahn's *Self-Portrait*. His head, here, is a striking likeness; fiery, broadly conceived, it emerges from the composition as a powerful element. But the rest of the picture, thoroughly slashed and chopped, disintegrates

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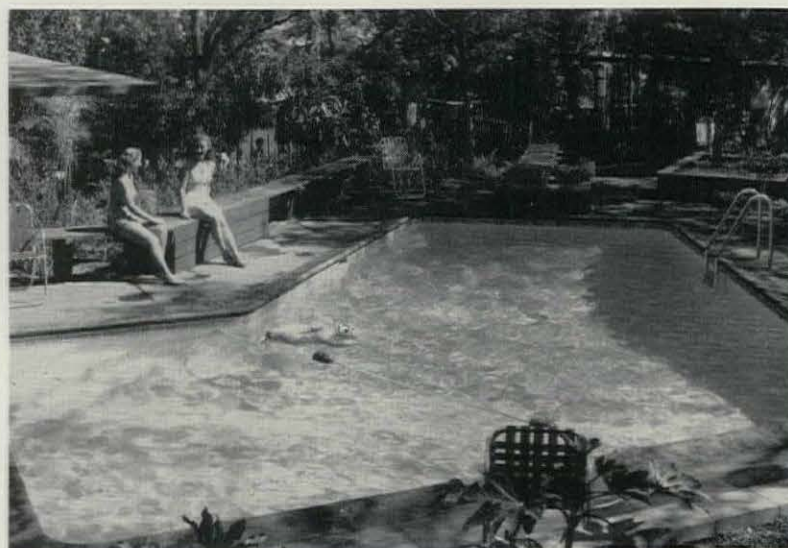
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into a backdrop out of which the head juts incongruously, as heads pop out of the painted flats in a board walk photographer's stall. Appearances and the artist are saved, but the picture is lost.

If the *Self-Portrait* is not well resolved, however, Kahn does better with his *Portrait of Frank O'Hara*, which is both an imposing picture and a good likeness of the poet-critic. And because portrait painting is a very difficult genre, calling for the most subtle adjustment of style to subject, one is reassured by this canvas. Along with the three other pictures I mentioned, it indicates that Kahn is on his way to finding an answer to the problem that confronts every artist who deals with subject matter.



Wolf Kahn "Portrait of Frank O'Hara"
Courtesy of Hansa Gallery

Another young expressionist painter, Philip Pearlstein, recently had his first one-man show at the Tanager Gallery. Like Kahn, Pearlstein is an ambitious young painter; his style is as agitated as Kahn's, and he too handles the brush felicitously and uses the palette knife, though not obsessively as Kahn does. But where Kahn paints from the heart, Pearlstein paints from the head. His color is extremely dry, rather than hot and intense as it is in Kahn's work. His approach to painting is deliberate and intelligent, if not intellectual.

When I say that Pearlstein is deliberate, I do not mean that his paintings are unemotional, but only that he takes a formal view of painting; he is less interested in what he paints than in how he paints. And he gives an impression of having infinite patience, of being willing to see a single problem through to its conclusion and to his satisfaction. He seems to know himself and his own limitations. This is not to say that he is less ambitious than Kahn: he simply does not attempt to do very much more than he can possibly do at the moment, and instead of spreading himself thin, he assiduously focuses on one problem at a time.

The measure of his seriousness and intelligence is in his material, for what he paints is a series of related problems, all fairly impersonal. The one exception is his large *Capture*, an academic study of three male nudes in different poses. It is not a very interesting picture except insofar as it demonstrates his interest in monumental form and his courage, for it takes a certain amount of courage to

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Philip Pearlstein "Crest of the Mountain"
Courtesy of Tanager Gallery

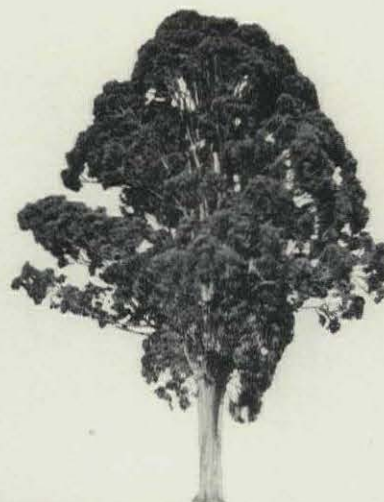
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American minority groups have a very different relation to society from similar groups in European countries. In Europe, for the most part, discrimination is — or at least was — the product of a legally-imposed pattern involving restriction of the opportunities of genuine "minorities," that is, groups in a national state which did not wish to become part of the community but wanted certain rights guaranteed to enable them to *withdraw* from the rest of the community.

A "minority" in the United States today is something else — it does not denote a group constituting an enclave seeking to isolate itself from national life as a whole. By and large, United States minorities desire and strive towards full participation in the life of the community. The result is an emphasis on factors such as prejudice and discrimination that frustrate the powerful urge towards full integration.

Moreover, it is precisely because the United States makes it possible for all individuals to share in the country's great wealth that such resentment is created among those who suffer from unequal treatment. In other countries the problem is apt to be less acute because there is less wealth, the approaches to it fewer and the class-structure too rigid to permit much movement. The greater social mobility of the United States, coupled with its philosophy of ambition and ability to reward successful achievement, means that any block in the aspirations of a group has the most serious social and political consequences.

Finally, the ideals and traditions of American democracy, the highly industrialized economy which militates against all irrational prejudices that interfere with productivity, tend to make the existence of inequalities a serious matter, disturbing the security and way of life of the nation as a whole.

Discrimination, in America, takes many forms and excludes individuals from various desirable offices and activities for a host of different reasons. Thus, it is extremely improbable at present that anyone but a white Protestant would be elected President, but this is not yet considered a serious grievance to those so barred. Indeed, it is common for groups to be disturbed very little by certain kinds of barriers, while those who erect them feel most strongly about their maintenance.

For other groups—Catholics, Jews and people of foreign ancestry, for example—employment discrimination is less of a problem than it

is for the Negro, as they are much closer to full equality. But, occupation discrimination is more keenly resented by these groups because it represents almost their sole major grievance, while the Negroes suffer from other forms of discrimination as well.

The social discrimination from which the other minorities may suffer, however much it may affect some individuals, is not of such intensity nor does it cause such resentment that the group as a whole feels strongly compelled to take serious action against it. It is moreover wellnigh impossible to redress all private wrongs by law.

It is apparent then that discrimination is a complex phenomenon requiring a complex solution. Forces at work to end discrimination for one group in one part of the country are often neutralized by other forces at work for a different group or in another area.

The mere geographic distribution of the affected groups is testimony to this fact. Most of the 25 million Catholics are concentrated in the north-eastern part of the country; about 60 per cent of the 15 million Negroes still live in the Southern states (although this proportion is declining rapidly); about half the Jews live in New York City. People of Mexican origin and descent are concentrated in the South-west; Puerto Ricans are to be found chiefly in New York and other parts of the East while the Orientals live mainly in California and other West Coast areas. The Catholics, Jews, Chinese, Puerto Ricans and northern Negroes inhabit mostly urban areas, the southern Negroes live in rural sections, while the Japanese, Mexicans and Filipinos are about evenly divided between the rural and urban.

This variegated checkerboard of colours, religions and ethnic origins is not merely the result of recent developments; the United States has been heterogeneous from its earliest colonial days. The first white settlers were, themselves, religious minorities, dissenters from the dominant religions in their European home countries. Friction between ethnic groups was manifested early, among the various groups of white settlers themselves, as well as in their relations to the Indians they were displacing and to the Negro slaves they were importing from Africa.

Meanwhile, immigration from Europe continued and increased. Until about the middle of the nineteenth century, most of the newcomers were of English, Scottish, German and Dutch origin. Since they were not too dissimilar in ap-

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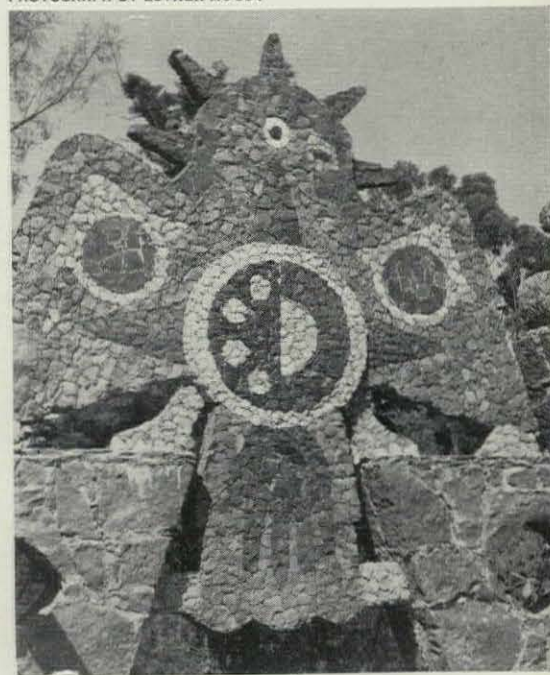


The ceiling of the main room on the first level is entirely of mosaics, and at one end of the room a natural lava wall lighted by overhead glass has a frieze of animals, butterflies and flowers, below which orchids grow from crevices in the lava.

O'Gorman's affinity for the Aztec culture has been expressed in the forms of the house, whose central core is a spiral stairs, which curves through the roof and moulds itself into a head, at once wall and narrative of the Aztec past.

There is little in this highly personal house to remind one that O'Gorman was one of the leaders of the small staunch group who broke away from Colonial forms to establish functional design in Mexico.

PHOTOGRAPH BY ESTHER MCCOY



MOSAIC DETAILS FROM A HOUSE BY JUAN O'GORMAN

PHOTOGRAPHS BY MAYNARD PARKER



JUAN O'GORMAN

STATEMENT by Juan O'Gorman

Juan O'Gorman was trained in architecture but has always preferred painting, and in the library at University City he had his first opportunity to combine the two arts. As a preface to the execution of the library mosaic murals, he spent many months searching for stones from all states of the Republic, some special colored stones having been brought down mountain sides on the backs of burros. To test the colors and the quality of the stones, he experimented with them in his own house in the Pedregal Gardens, which has been building some five years.

The site of the house is a two acre lava bed near the new university, a terrain so improbable, with crevassed rocks, natural caves and wells, soft swells of gray-violet lava frozen into the rhythm of the volcanic flow, that none of O'Gorman's invented landscapes in his easel paintings can excell it in strangeness. The two silenced volcanoes whose eruptions formed the setting are seen from the gardens.

Into this baroque setting O'Gorman fitted his

(Continued on Page 30)

"The puritanism of our architecture today represents the exact antithesis of the plastic art of Mexico. This is because the principal characteristics of Mexican art are the pyramidal form of the composition, an exaggerated emphasis on the tri-dimensional volume, the dynamic asymmetry of the axis, the complex variety of decoration, the richness of form and color, and the supreme manner in which the building harmonizes with the landscape.

Even in folk architecture today we find these characteristics, which in my estimation are the general traits which synthesize the Mexican manner of expression.

The poverty-stricken people of Mexico, who are in the great majority, build their houses with the earth they pick up with their own hands, and with a minimum of mechanical equipment. These houses are always adapted to the climate and the elementary needs of their inhabitants, and in spite of the miserable conditions under which they are built, their perfect proportions and integration with the landscape are maintained.

The same traditions are at work in their fiestas, their dress and their pottery.

The extraordinary art which flourished in Anahuac, center of the culture of America, was cut to the ground by the Conquistadores, but its deep roots remained in the earth, and all through the Colonial period, the Independence and the Revolution, the Mexican people continued to produce and still produce their own art.

The Baroque of the 18th Century came closest to the popular taste of Mexico during the Colonial period, due to the fact that the Churrigera, and the Mexican Baroque in general, has a wide appeal through its profusion of form and color, which was characteristic of the ancient art of Mexico.

Even the neo-Classic architecture of the period of the Independence is made more decorative with the application of sculpture and painting, when applied to the altars of the churches, making it more comparable to the popular taste.

(Continued on Page 30)



"HOUSES, INTERIORS, PROJECTS" by Harry Seidler

Harry Seidler started the private practice of architecture in Sydney, Australia, in 1948 after a long apprenticeship and study with many of the best known men in the architectural profession; amongst them, Dr. Walter Gropius, and Marcel Breuer. He worked with Oscar Niemeyer in Rio de Janeiro. In 1952 he won the John Sulman Medal Award for Architecture.

All material shown here is from "HOUSES, INTERIORS, PROJECTS," a new book on the work of Harry Seidler published by the Associated General Publications PTY. LTD. in Sydney, Australia. Price in the United States, Canada: \$9.50. In addition to twenty-eight houses, the book contains plans of apartment buildings, hostels, and factories. The book has 300 illustrations with descriptions, photographs, working details, framing plans showing new structural techniques, lighting layouts, details of interior fittings and color schemes.

ON DESIGN AND MATERIAL

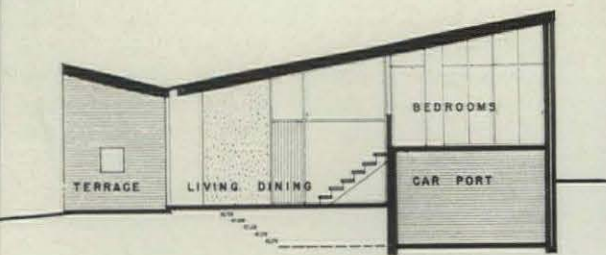
A design for a building is developed by a strict process of elimination. The essentials of (a) the planning requirements and the limitations or possibilities of the site, (b) the economic-structural considerations, must both be married within the framework of (c) the designer's aesthetic direction. There must be constant give and take with a result in which no part of this "3 way simultaneous design process" will be satisfied in anything but an ideal way.

The point of attack on any design problem must involve utter directness of a basic solution, which, by a short cut of the mind, summarizes the essentials of the problem and solves them by this simultaneous process of selection.

Any solution or part of it not satisfying all basic requirements in full accord with this 3 way analysis must be either eliminated or carefully adjusted to become an integral part. Requirements are usually presented in a sufficiently broad form to make possible various methods of approach. The designer must make certain assumptions just as an engineer assumes certain loading conditions for a structure — with the equivalent to the engineer's "safety factor" a "factor of comfort."

The physical conditions around the building — the topography, the view, the degree of privacy, economic and by-law restrictions, will all set the "key" within which the designer will compose. The product of all rational thought, however, must be imbued constantly with a certain "spirit" of the solution that will raise it beyond being a mere answer to practical problems. This "spark of life" will be an outcome of all factors presented, positive and negative; in fact, a restriction will often be the key to the whole concept of a project, which could not have come into existence without it.

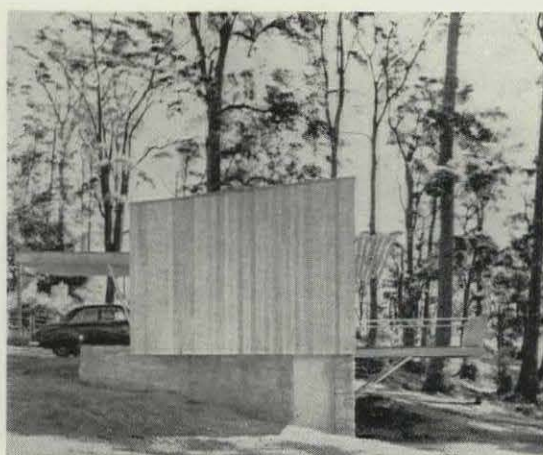
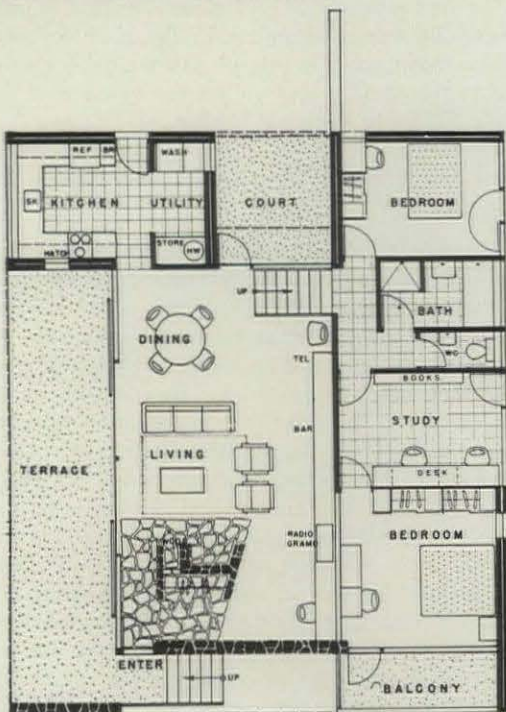
Aesthetics is an inherent matter, indistinguishable from the rational considerations. It is a very flexible element directed in various ways by



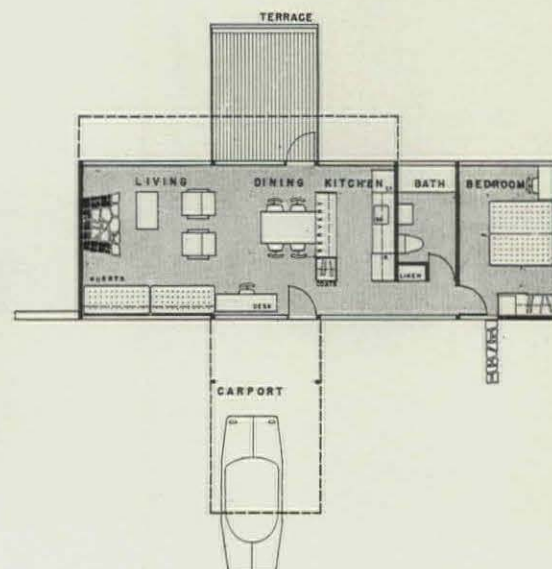
SECTION

Left: House in Canberra

Above and Below: Plan and Section



Above: Views and plan, House in Kurrajong Heights



House in Turramurra (3)



the designer, who will produce—if true to his convictions—a certain common denominator of "attitude," in all his work. No two people will solve either rational or aesthetic problems of a building in the same way, a fact which constitutes the key to variety of expression in the community. Thus, the stimulus of the age, if put into visual form will result in very different architecture in various parts of the world with a certain tie produced only by the similarity of technical "language" generally used.

Forced rationalization of a design "feature" will date. We soon get tired of forms around us that are products of a striving after effect without rational basis. The things that will last are naturally and genuinely an outcome of the needs and life within the building and its structure.

Expression in many varieties to suit any needs will be given a building by choice of structure and use of materials. Any degree of atmosphere from severe monumentality to rustic mellowness can be the result of sensitive design. Modern architecture, originally criticized for its machine-like "inhuman" quality, has become much more versatile. It can use "old" materials such as stone and brick, because it does not depend on new materials or new forms, but on a new mentality.

There is a tendency towards clean cut plain forms reminiscent of the non-objective painter's world but as yet our technology is not sufficiently advanced to produce such surfaces completely upkeep-free and economical. In domestic architecture a more mellow feeling can be given a building both in and outside by the use of natural materials such as stone and timber. Stone, not used self consciously and cut into brick-like squared blocks, but used honestly in its own random forms just as it splits or is quarried. Tension—or interesting "opposition" can be produced by the use of these heavily textured materials juxtaposed with synthetic or white surfaces. There should, however, always exist an



House in Mosman (3): Exterior and Interior



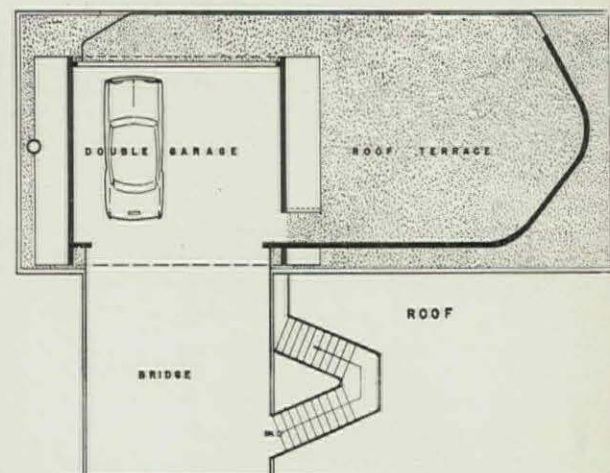
House in Mosman

honest expression of the nature of the material, i.e., it would be unreasonable and "look" wrong by implication, to carry a rough stone wall suspended on steel girders. Stone belongs on the ground. Light weight concrete blocks or timber can be held up easily and will increase the feeling of suspension. In the same way an "honest" expression of structure can be a basic aesthetic motive for a building. It is the designer's task to product a faultless answer to practical problems using the best technology put at his disposal and brought to life in a building which will reflect the will of his aesthetic intention.

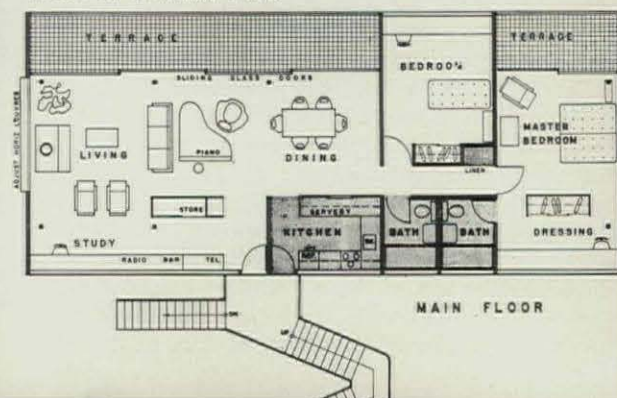
The examination of real needs unencumbered by conventionally established rules, their solution with contemporary structural and material means and spatial expression will be the essence of today's planning.—Harry Seidler

THE FUTURE

There is no doubt that the future of building lies in the direction of increased industrialization of the building activity generally. Just as mass production has made the motor car economically available, so the building industry must be mechanized to meet its demands. Present day building practices could be compared to producing a car in the local blacksmith's shop. The growing high cost of labour and site work will force building more and more into factories where components will be made to be assembled on the site in a minimum of time. So-called "prefabricated" houses do not as a rule answer this pressing need in a positive way. By prefabricating actual complete house "types" the variety is extremely limited and monotony will result. The need is for components which can be assembled in a multiplicity of combinations ensuring an infinite variety of plan forms and appearance to suit varying requirements. Such industrialized building components will be the key to decreasing the costs of building and at the same time increasing its quality and permanence. The production of standard parts must, however, be kept alive by imaginative designers to ensure that the end result will not be a soulless assembly of mass produced material, but that industry will only be a new means in the shaping of the architecture of tomorrow.—Harry Seidler



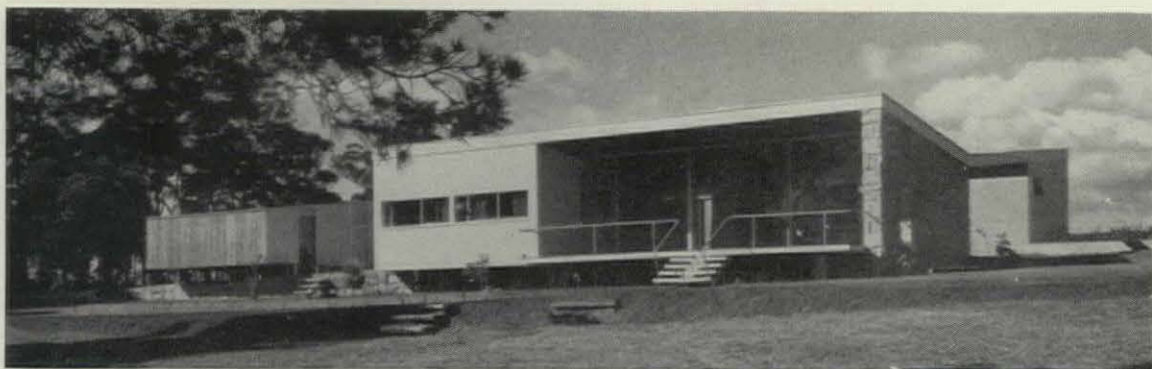
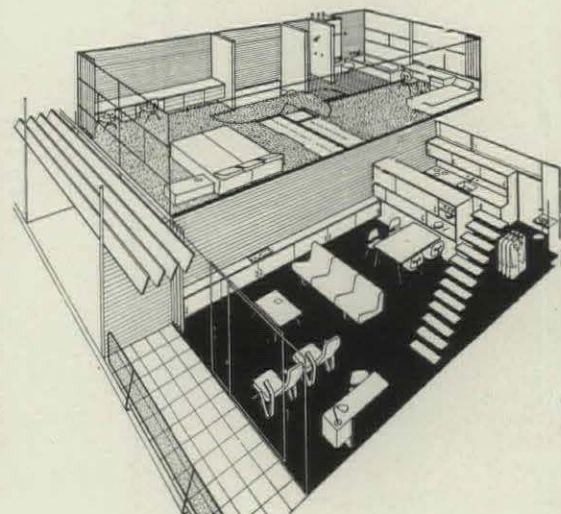
House in Mosman: Plans



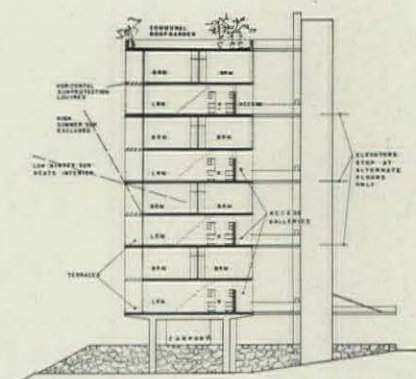


Left: House in Whale Beach

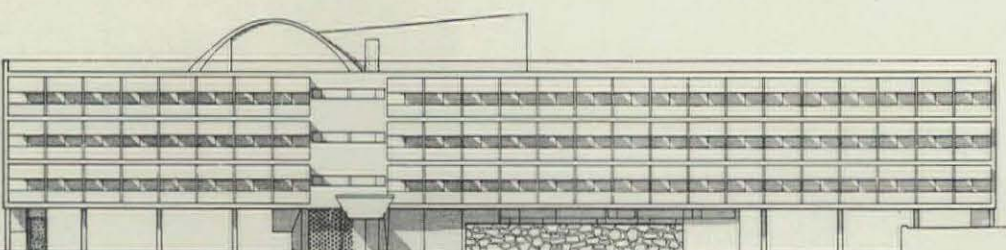
Below: Ithaca Gardens Apartments



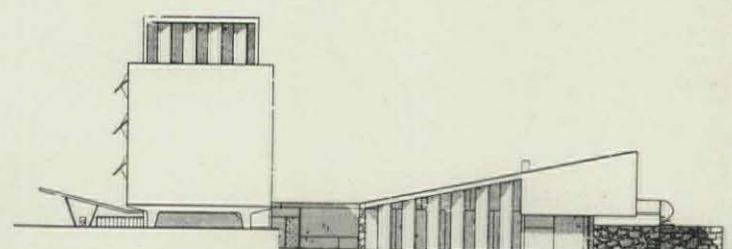
House in Turramurra



SECTION

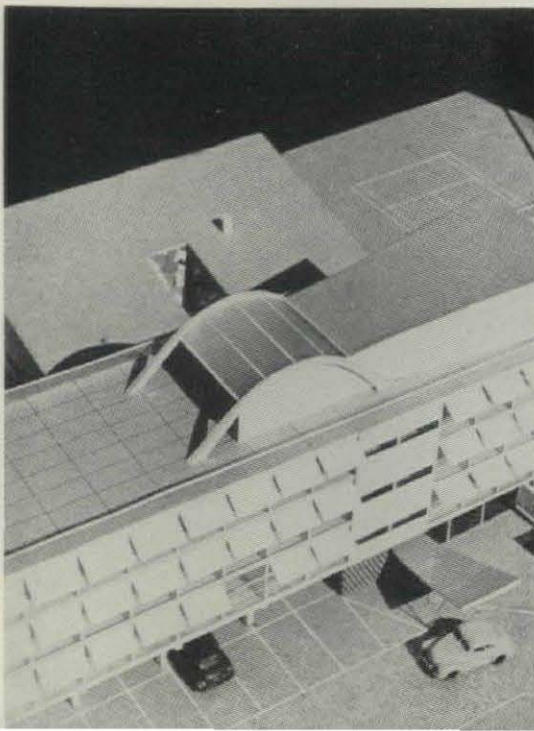


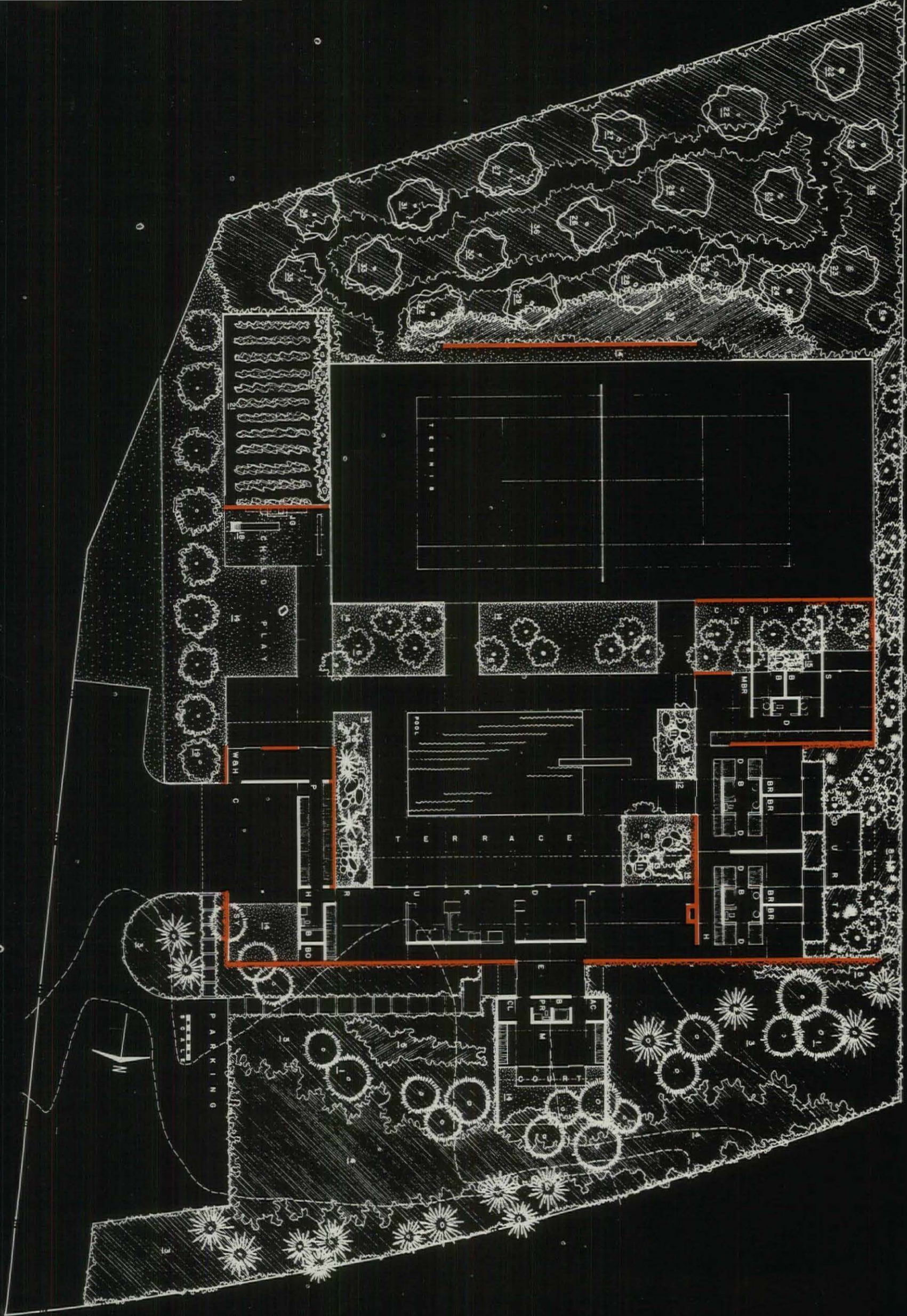
NORTH



WEST

Above and below: Sydney University Student Hostel





THE NEW CASE STUDY HOUSE • landscaping and outdoor living

CRAIG ELLWOOD, designer

ROBERT HERRICK CARTER, landscape architect

DAVID E. HARPER, general contractor

In developing the landscape design for the new Case Study House, the architect and landscape architect have worked together to provide proper correlation of structure and garden. In plan the landscaping has been so designed that the house will, after a few years' growth, appear to have been built into a natural grove of trees, shrubbery, and ground coverings.

Canary Island Pine is not native to California, but has, with the Eucalyptus, come to be accepted as a semi-native because of its form and its adaptability to the climate. The deciduous White Birch will form a crisp contrast in foliage and trunk coloring to the dark pines and Eucalyptus backgrounds, and the fresh green foreground coloring of Point Reye's Creeper will extend the impression of a natural wooded area, and will nostalgically express autumnal and spring changes. Native California wild flowers, predominately lupin and poppy, will be used in drifts in among the native shrubs and on the banks of a semi-dry "wash" which is to be created. The use of decomposed granite for the driveway and automobile parking area will accent the natural quality of the design.

To minimize changes in structural material, and to completely integrate structure and garden, the terrazzo paving extends through the glass wall onto the radiant heated terrace. Again, to eliminate a change in material, the terrazzo will turn down into the radiant heated pool by Anthony Brothers which has been carefully integrated into the design of the recreation area. Non-slip terrazzo will surround the pool, and its design will not require a standard gutter. The pool will feature a new filter system that by laboratory tests eliminates 99 per cent of the bacteria from the water. A powerful underwater light will provide night-time illumination. For the children's safety an electrically operated Safe-O-Matic pool cover, of aluminum-framed canvas will be installed. When in use, the cover is capable of carrying a load of several hundred pounds; it automatically folds into a concealed underground compartment under the terrazzo terrace.

The enclosed courts and other gardens near the interior living areas will be planted with tropical and semi-tropical plant material such as *Dracena Stricta* (Dragon's Blood Tree), *Monstera Deliciosa* (Split-leaf Philodendron), *Ajuga* (Bugle Weed), and *Cyperus Papyrus* (Egyptian Paper Plant). The use of these materials will allow the repetition of their foliage and forms in containers within the dwelling. To provide natural sculptured forms, rocks indigenous to the area will also be used in these gardens.

The child play yard is placed near the adult recreation areas (pool, terrace, tennis court and hobby-work shop) and is easily visible from all

PLANT LIST

Plant No.	Botanical Name	Common Name
1	<i>Pinus Canariensis</i>	CANARY ISLAND PINE
2	<i>Betula Alba</i>	WHITE BIRCH
3	<i>Ceanothus Gloriosus</i>	POINT REYE'S CREEPER
4	<i>California Wild Flowers</i>	PREDOMINATELY LUPIN AND POPPY
5	<i>Rhus Integrifolia</i>	LEMONADE BERRY
6	<i>Eucalyptus Citriodora</i>	LEMON EUCALYPTUS
7	<i>Melianthus Major</i>	HONEY FLOWER BUSH
8	<i>Specie Bulbs Naturalized</i>	TULIP, HYACINTH AND DAFFODIL
9	<i>Ajuga Reptans</i>	BUGLE WEED
10	<i>Cyperus Papyrus</i>	EGYPTIAN PAPER PLANT
11	<i>Rock Forms</i>	INDIGENOUS TO LOCALE
12	<i>Moraea Iridiodes</i>	SOUTH AFRICAN IRIS
13	<i>Monstera Deliciosa</i>	SPLIT-LEAF PHILODENDRON
14	<i>Diochondra Repens</i>	
15	<i>Raphis Humulis</i>	LADY PALMS
16	<i>Sasanqua Camellia</i>	WHITE DOVE
17	<i>Dracaena Stricta</i>	DRAGON'S BLOOD TREE
18	<i>Tanbark</i>	LEATHER TRIMMINGS
19	<i>Prunus Persica</i>	DAILY NEWS 3 STAR PEACH HYBRID FLOWER & FRUIT
20	<i>Cynara Scolymus</i>	GLOBE ARTICHOKE
21	<i>Vegetable Garden</i>	OWNER'S CHOICE
22	<i>Juglans Regia</i>	PAYNE (ENGLISH) WALNUT
23	<i>Persea Gratissima</i>	FUERTE AVOCADO
24	<i>Citrus Sinensis</i>	VALENCIA ORANGE
25	<i>Citrus Sinensis</i>	NAVEL ORANGE
26	<i>Prunus Salicina</i>	SANTA ROSA PLUM
27	<i>Ficus</i>	BROWN TURKEY FIG
28	<i>Citrus Mitis</i>	RANGPUR LIME
29	<i>Citrus</i>	TANGERINE
30	<i>Prunus Persica</i>	VENTURA PEACH
31	<i>Ficus</i>	MISSION FIG
32	<i>Citrus Aurantiifolia</i>	BEARSS LIME
33	<i>Prunus Persica Var. Nucipersica</i>	GOLDMINE NECTARINE
34	<i>Rosaceae</i>	ROYAL APRICOT
35	<i>Citrus Limonia</i>	EUREKA LEMON
36	<i>Vitis</i>	THOMPSON SEEDLESS GRAPES, BLACK MONUKKA GRAPES FLAME TOKAY GRAPES
37	<i>Fragaria Chilonensis No. 25</i>	HYBRID ORNAMENTAL STRAWBERRY No. 25

(Continued on Page 33)

THREE JAPANESE HOUSES

By KENJI HIROSE, Architect

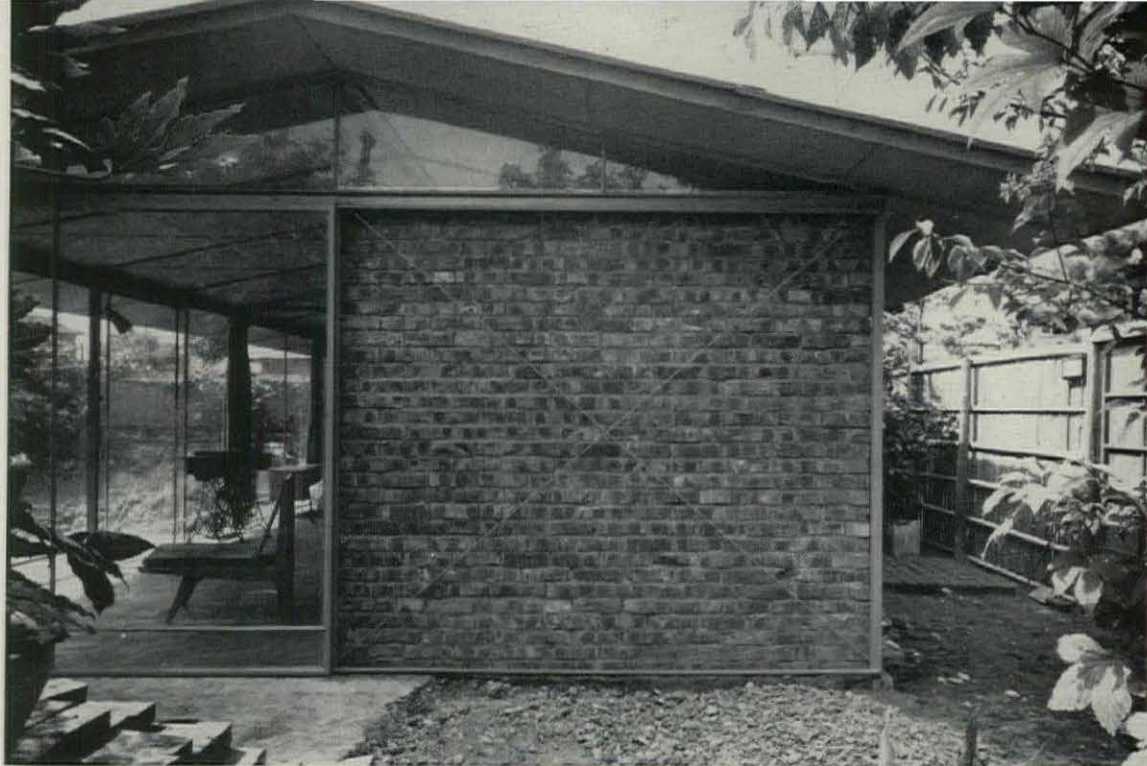
The traditional Japanese architecture is widely known for its characteristics of openness and standardized construction. Besides these characteristics, the means adopted for protection from the rigors of the climate—the unbearable heat and humidity of summer, long rains, and seasonal typhoons—call for the use of deep and low eaves, sides that open completely to the outside, and sloping roofs. This has resulted in a form that is unique to Japanese architecture. Moreover, a deep rooted love of nature has caused us to use the clay from our gardens for walls, wood and bamboo from the hills behind our houses as columns, and paper covered "Shoji" to soften the glaring light from outdoors. I have tried to build Japanese houses with this traditional background using the materials of industrial production.

House A is a first experiment in which I, myself, live. In constructing this house I have used steel as its frame for the first time; actually, it was the first time steel was used for the framing of a private house in Japan. I discovered that steel with surprisingly small cross sections was required in comparison with the wood which would have been used for the same purpose.

A column of 6 ft. 8 in. in length is composed of two L shaped steel bars of $\frac{1}{2}'' \times \frac{1}{2}'' \times \frac{1}{8}''$ in size and the beam of 8 ft. in width is made of a U shaped one with $1\frac{1}{2}'' \times 3'' \times \frac{1}{4}''$ in size. Accordingly, the steel used for the house amounts only to 850 kg in total. In comparison with the house with wooden frame, the cost for House A is only about 40%.

Also, in order to prefabricate as much of the house as possible, the panels and concrete blocks are fixed between the structural frame so that they can be replaced by other material whenever necessary. This method has been applied to all of the houses shown here in order to greatly simplify construction and to reduce the cost. In the case of house "A" I attempted to utilize space as freely as possible by dividing the living area and the sleeping space with "byobu" paper screens which can easily be removed. The lighting facilities also are movable and the equipment can be relocated in any place at any time on walls, columns, or ceiling. In both houses "A" and "C" a pechka has been installed for the dual purpose of heating and decoration. Panel heating has been used in house "B", but shrinkage and warping are avoided almost completely because of the use of steel and pressed wood panels for cabinets.

House "B" can be considered as having three floors. On the lowest floor there is a washing space and kitchen, a dining space and a heater room; the second floor contains a general living area and working space for the housewife; the sleeping area is on the highest floor. It is designed in this way because it was necessary to raise the floor about three feet from the ground, the site being located on the middle of a mild slope. All the furniture in the three houses was designed by Riki Watanabe.

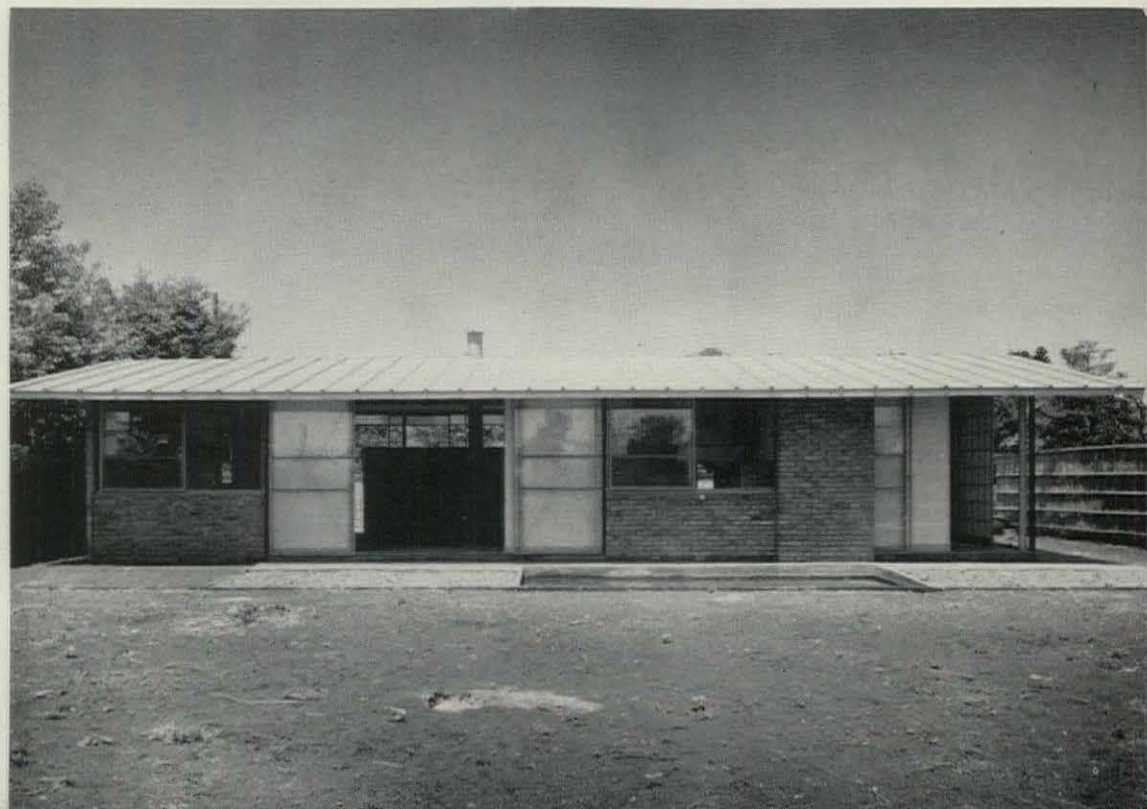


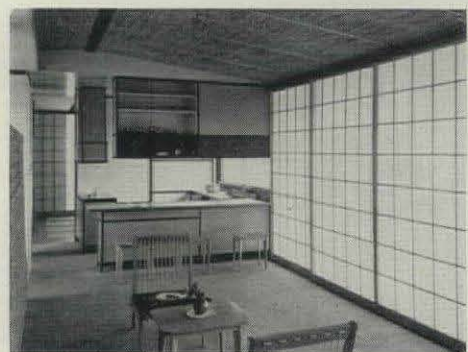
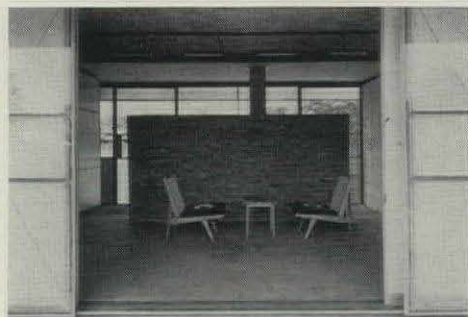
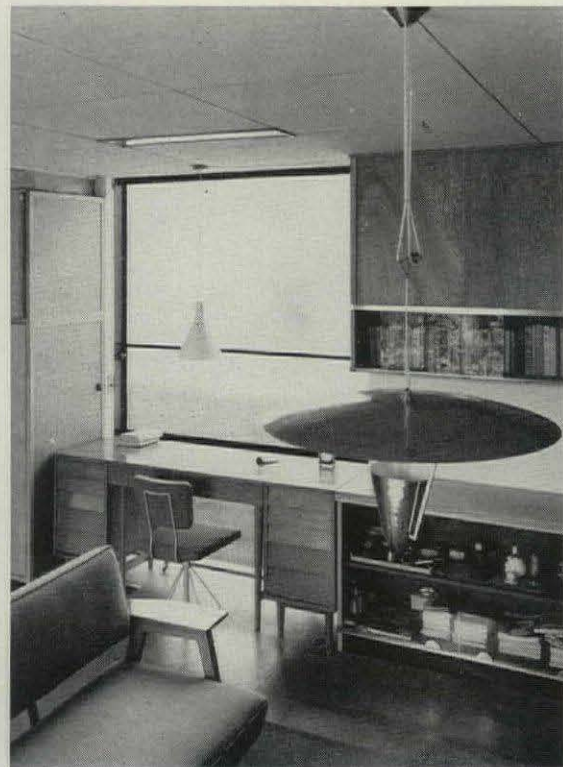
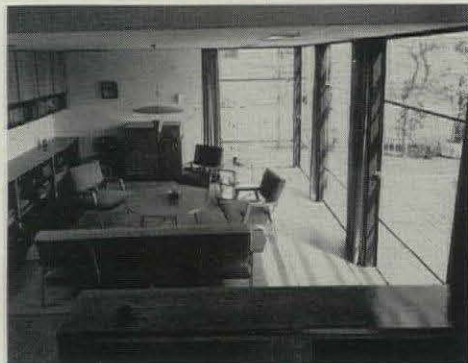
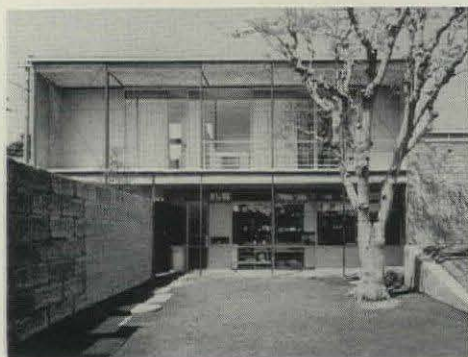
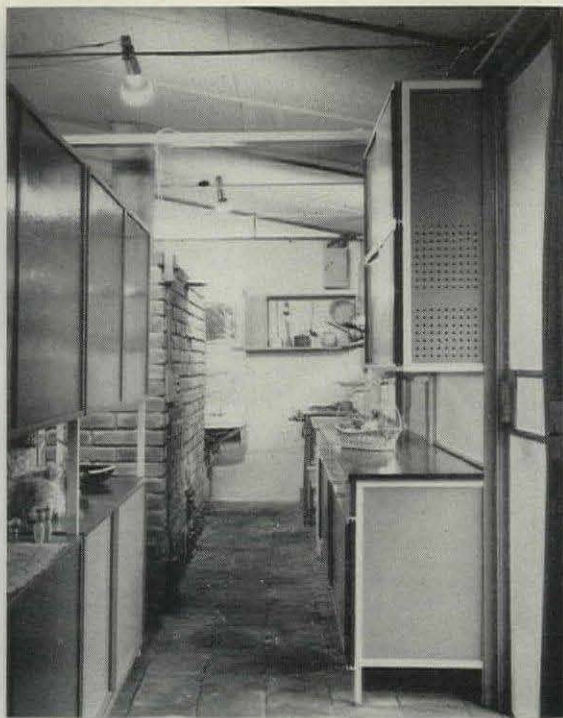
A



B

C







THE FAMILY OF MAN

An Exhibition of Creative Photography at the Museum of Modern Art,

Dedicated to the Dignity of Man, with Examples from 68 Countries,

Conceived and Executed by Edward Steichen,

Assisted by Wayne Miller;

Installation Designed by Paul Rudolph.





PROLOGUE BY CARL SANDBURG

The first cry of a newborn baby in Chicago or Zamboango, in Amsterdam or Rangoon, has the same pitch and key, each saying, "I am! I have come through! I belong! I am a member of the Family."

Many the babies and grownups here from photographs made in sixty-eight nations round our plant Earth. You travel and see what the camera saw. The wonder of human mind, heart, wit and instinct, is here. You might catch yourself saying, "I'm not a stranger here."

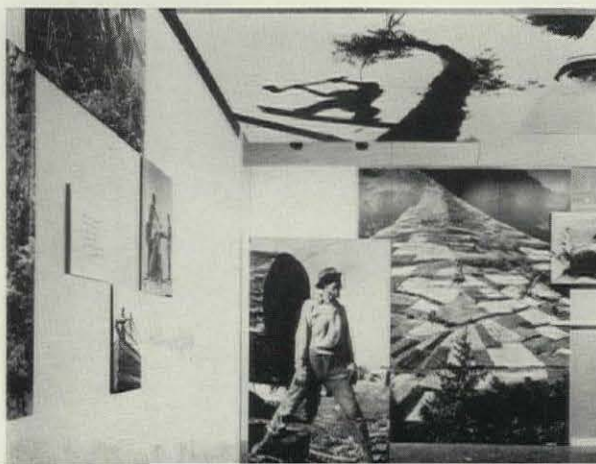
People! flung wide and far, born into toil, struggle, blood and dreams, among lovers, eaters, drinkers, workers, loafers, fighters, players, gamblers. Here are iron-workers, bridgemen, musicians, sandhogs, miners, builders of huts and skyscrapers, jungle hunters, landlords and the landless, the loved and the unloved, the lonely and abandoned, the brutal and the compassionate—one big family hugging close to the ball of Earth for its life and being.

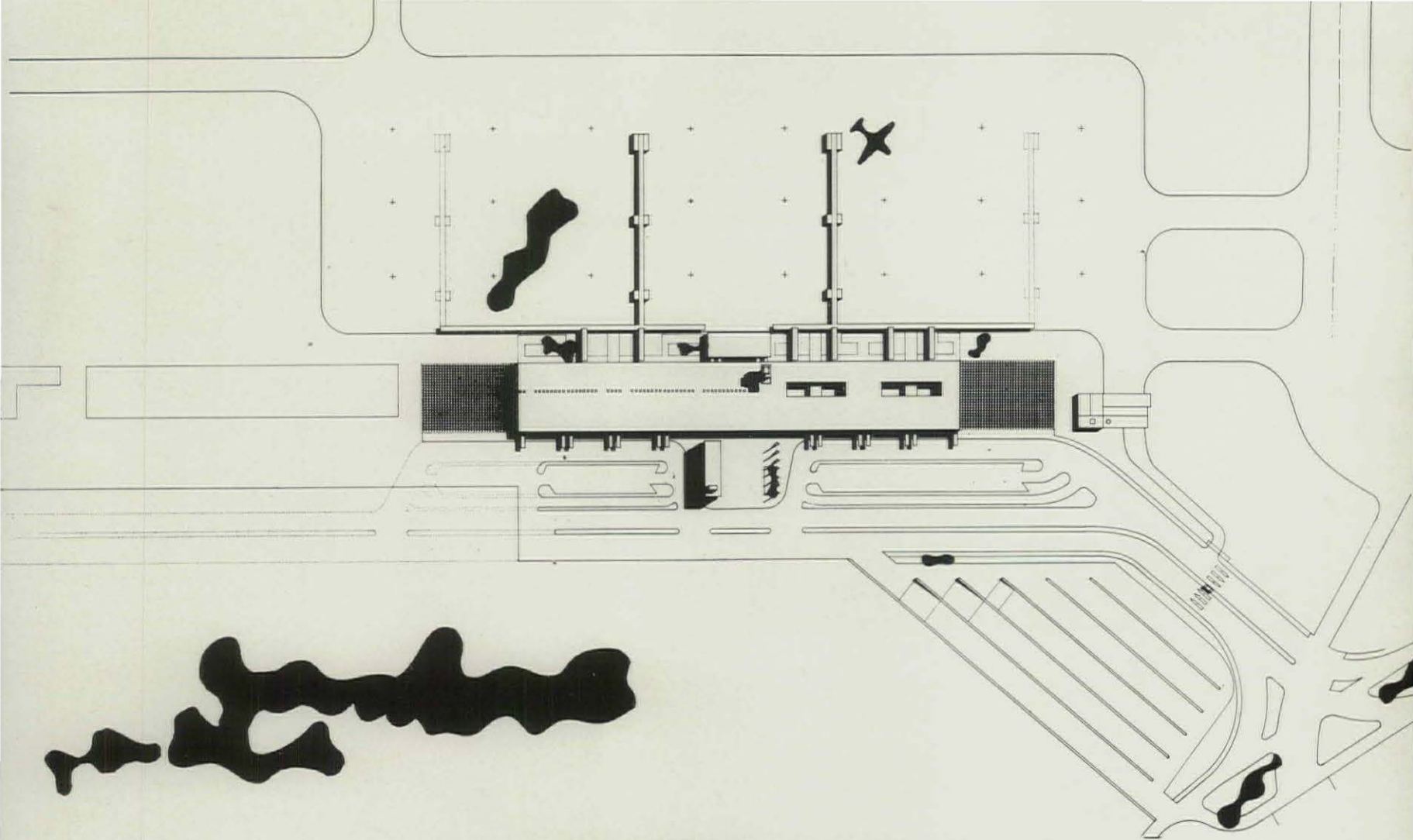
Here or there you may witness a startling harmony where you say, "This will be haunting me a long time with a loveliness I hope to understand better."

In a seething of saints and sinners, winners or losers, in a womb of superstition, faith, genius, crime, sacrifice, here is the People, the one and only source of armies, navies, work-gangs, the living flowing breath of the history of nations, ever lighted by the reality or illusion of hope. Hope is a sustaining human gift.

Everywhere is love and love-making, weddings and babies from generation to generation keeping the Family of Man alive and continuing. Everywhere the sun, moon and stars, the climates and weathers, have meanings for people. Though meanings vary, we

(Continued on Page 32)





MEXICO CITY CENTRAL AIRPORT

AUGUSTO H. ALVAREZ, Architect

ENRIQUE CARRAL and MANUEL MARTINEZ PAEZ, Collaborating architects

1



Mexico City's new Central Airport, which opened in January, is on the site of old Lake Texcoco, 20 miles from the center of Mexico City. It adjoins the old airport, which proved inadequate for the increased air travel in the country.

The present facilities cover an area of 3,000,000 square meters, with two new buildings and annex, new runways and remodel of the old waiting room for new services.

The main building, housing waiting rooms and offices, has an area of 20,000 square meters. The lower level, 12,000 square meters, is used for domestic and international passengers arriving and departing on fifteen airlines. On the upper level are airport authorities offices, Customs, Immigration, Press, Emergency Medical Service, and the radio tower facilities which govern air traffic.

A wide vestibule separates domestic air service from the international lines. Entrances to the waiting rooms of the four international air lines flying into Mexico are arranged so passengers may reach their particular ticket office without delays. Four waiting rooms for international passengers are 300 square meters each, the space being distributed so lounge areas are divided from baggage circulation. Each waiting room can accommodate 180 persons.

Lanes direct the incoming and outgoing passengers through Customs, Immigration and Health Bureau, which centers cover an area of 800 square meters. Across the roofed vestibule are waiting rooms for eleven domestic airlines.

The building is of reinforced concrete construction, with structural fins between windows in the upper offices to minimize glare. Movable vertical colored screens shield the large glass areas in the waiting rooms on the ground level. Entrance from cars to airport offices are canopied, as are walks from waiting lounges to planes. In an annex are three restaurants and a cafeteria, with terrace where visitors may watch arrival and departure of planes.

The Civil Aeronautics Building is at the west end of the new main building, at right angles to it, and is four stories above an open arcade. The arcade contributes traffic lanes for circulation of automobiles and materials. Entire walls of glass are used between the reinforced concrete frame, and the mechanical equipment is congregated within one pleasant blocky mass on the roof.

With many distinguished guests arriving frequently in Mexico, a reception center where welcomes can be carried out with traditional ceremony was devised in the former main building. Such affairs, initiated with salvos and including an honor guard, even review of troops, are often on such a large scale that it was thought advisable to separate the activities from the main waiting rooms, where they would interfere with routine arrivals.

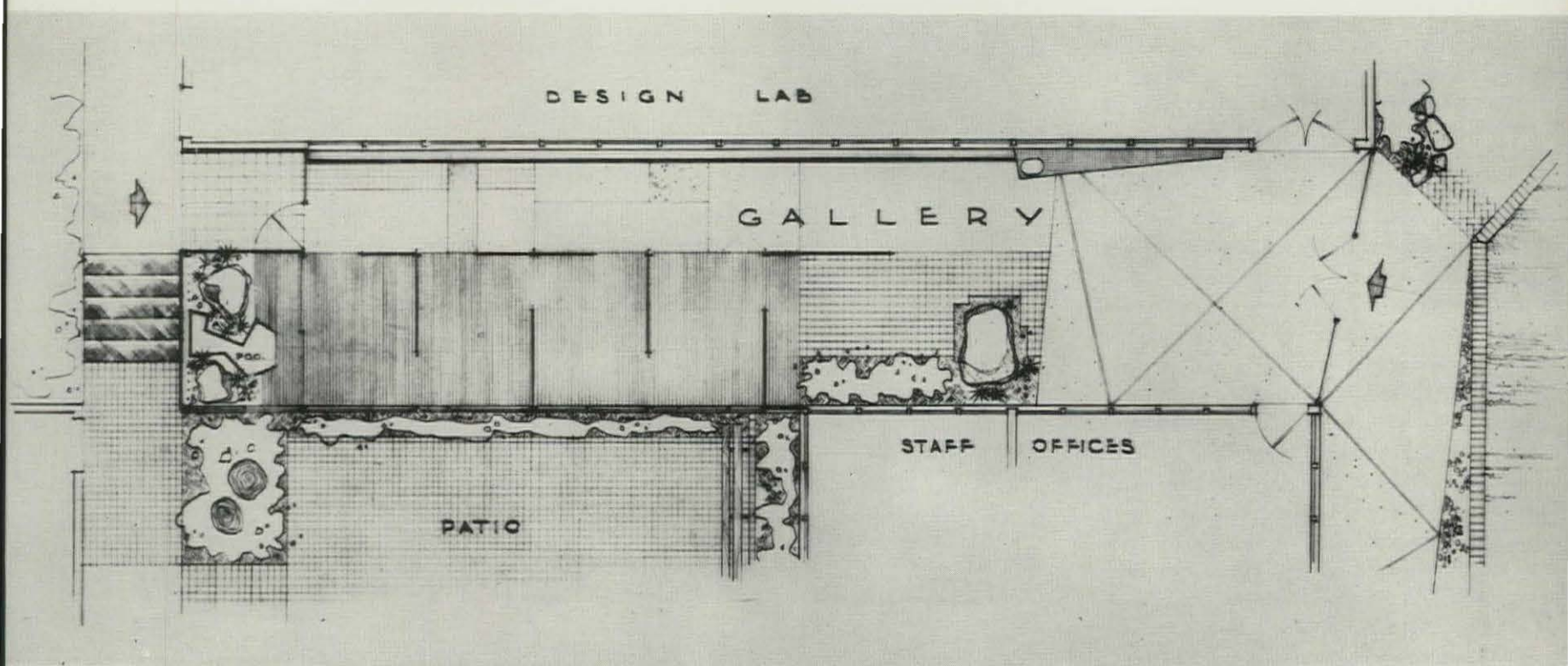
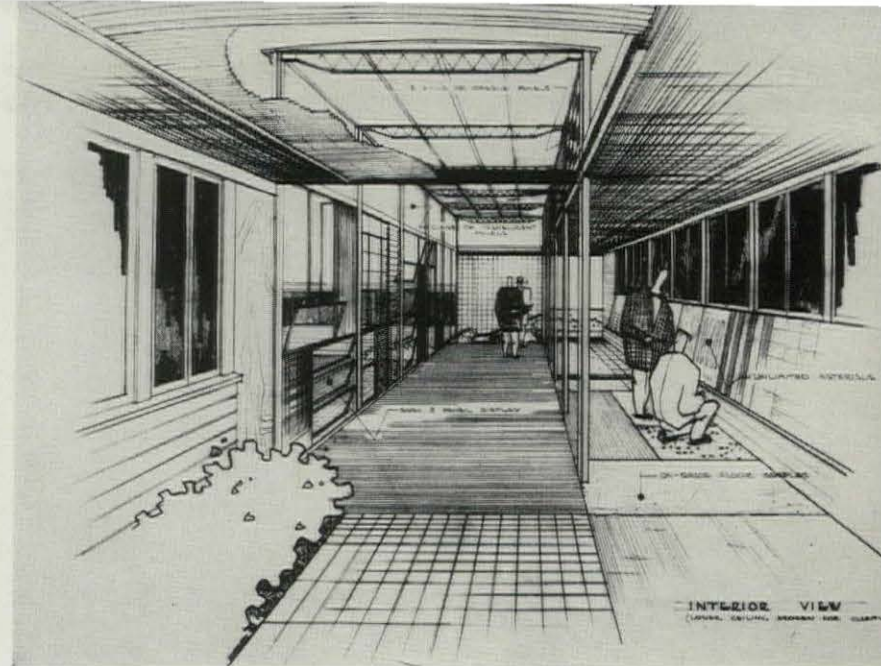
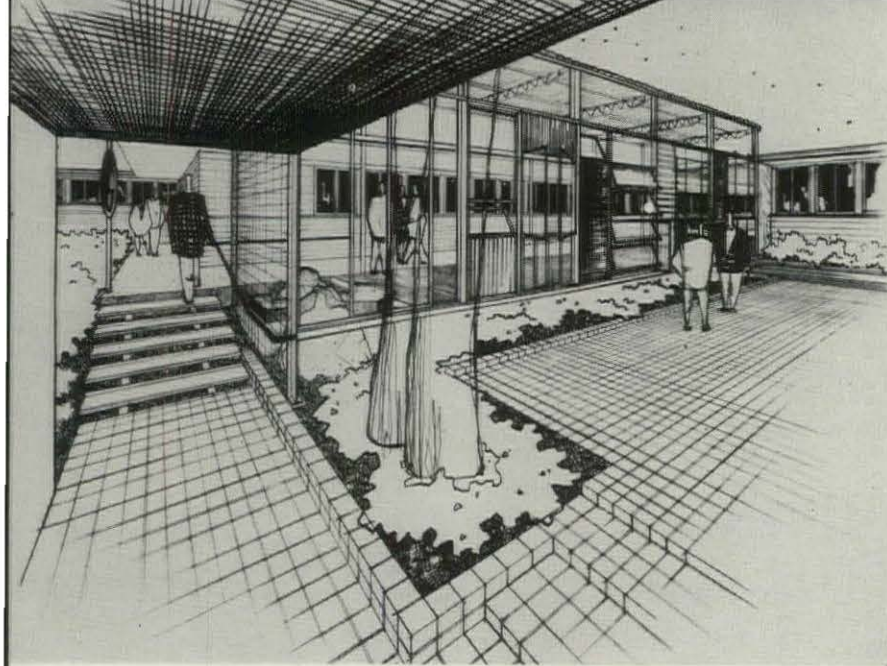
Mexico has not, however, neglected the casual arrival: he is greeted by a bi-lingual hostess who presents him with flowers. Lanes lead him to his luggage, and traffic has been so ordered that the time through customs has been cut in half. Taxi stands are placed near the luggage inspection counters. Parking space has been increased to accommodate 200 cars.



1. Entries to the four international airlines
2. Civil Aeronautics Building at the left of the Main Airport Building, Mexico City
3. Restaurant Annex at night with observation terrace
4. Civil Aeronautics Building seen from the waiting rooms
5. One of four waiting rooms used for international passengers, facing the flying field

PHOTOGRAPHS BY LUIS LIMON ARAGON





DISPLAY GALLERY

A Student Project at the California State Polytechnic College

Project Director: KENNETH SCHWARTZ

This enclosed area is being designed and constructed by architectural and mechanical engineering students to serve two purposes. First, as a means of acquainting the students with the vast number of products existing in the building industry and the manner in which they can properly be brought together in a structure.

Rather than form a materials sample library which would create problems of maintenance, it was decided to design a gallery which would be used for display of student work, traveling exhibitions, etc. with the building itself becoming a display in which the materials can be observed, touched and manipulated. The basic structure is a simple steel frame designed in such a manner that panels of product samples can be inserted and displayed with great flexibility. They are changeable in order to allow for variations of display and to keep pace with product advancement.

The project will be built almost entirely with student labor using well equipped shops with machine and welding facilities. An area of approximately 700 sq. ft. will be available for display of flooring materials. One panel, approximately 64 ft. long x 3'-6" high will be broken up into sections for display of smaller scale samples.

We show preliminary sketches and photographs of the work in progress.



PHOTOGRAPHS BY JIM DEARINGER

For list of participating companies see page 42

URBAN RENEWAL



Proposed 20-story apartment buildings for Lake Meadows by New York Life Insurance Company. The project, undertaken in cooperation with private capital, is being built on a 101-acre site acquired by Chicago Land Clearance Commission. Skidmore, Owings & Merrill: architects.

IRA J. BACH, A.I.P. *Executive Director* CHICAGO LAND CLEARANCE COMMISSION

This is the second part of an article begun in our February issue.

The development of a "workable program" is a process of local self-examination and evaluation. The locality must give consideration to its existing resources and the effectiveness with which it is using them. It must consider deficiencies or inadequacies in the machinery available in the community for the solution of problems of slums and blight. Finally, it must commit itself to provide the missing essentials within a reasonable period.

What this means, is that before any community can apply for Federal assistance for urban renewal or redevelopment, it must meet certain minimum requirements. These are embodied in the following essential objectives of a "workable program," prepared by the Division of Slum Clearance and Urban Redevelopment. The Division, however, makes the admonition that, "Cities which will commit themselves to a realistic effort to achieve these goals, within acceptable periods of time, will be certified as having a 'workable program.' If the commitments made are not honored, the certification will be withdrawn, and further assistance on additional urban renewal activities cannot be considered until the community has again met the workable program requirements."

1. Adequate Codes and Ordinances

Included under this heading are housing, health, fire prevention, building, plumbing, electrical and sanitation codes. The housing code or occupancy standards contained in other codes is considered so important that a locality will be expected to have put such a code in effect by December 31, 1955. Initial certification will be made to localities which do not have housing codes at the time of application if they plan to adopt such a code by December 31, 1955.

Adequate codes and ordinances, vigorously enforced, are the principal means whereby the occurrence and spread of slums and blight can be prevented. This was a requirement of the Division of Slum Clearance and Urban Redevelopment before approving redevelopment projects under the Housing Act of 1949.

2. Community Plan

This also was required under the Housing Act of 1949 and establishes a goal for the formulation and official recognition of a comprehensive general plan for the community as a whole. Such a general plan should include a land use plan, traffic, public transportation and thoroughfare plan and zoning ordinance.

Where the size of the community warrants, there should also be incorporated in the general plan, subdivision regulations, public utilities program, public works budget plan, school program, recreation plan and a community facilities program.

3. Neighborhood Analyses

This is the major change between the old law for slum clearance areas and the new urban renewal area concept. The old law required identification of each slum clearance project, while now it is necessary to identify all the urban renewal areas of a city and state the causes and proposed treatment.

This involves the delineation of urban renewal areas which are to be transformed into desirable residential neighborhoods through conservation, rehabilitation and/or clearance, all based upon adequate analyses and surveys of housing conditions. Such analyses and surveys should cover: shortages in community facilities, studies of physical condition of structures, inventories of housing resources, traffic control problems, need for recreational areas, extent of adverse uses of properties and surveys of housing needs of minority families. They should identify the cause of neighborhood deterioration and suggest proposed remedies.

The foregoing requirements represent the major addition to the old Division of Slum Clearance and Urban Redevelopment regulations that will produce the new urban renewal program. As part of the workable program, a city will be required to assemble a considerable amount of data on its slum and blighted areas and, after analysis, submit a remedial plan of action. Assuming subsequent certification by the Division of Slum Clearance and Urban Redevelopment, the city will then proceed to carry it out.

The key to success will lie in the ability of the city to obtain voluntary rehabilitation and repairs from property owners. Without police powers this may become a serious stumbling block toward carrying out successful neighborhood conservation. To-date, Illinois is the only state to extend municipal powers to enforce necessary rehabilitation and repairs by property owners. It has yet to be carried out and will pose many questions to the authorities.

Obviously, the final test of success for any locality's urban renewal program will be the degree to which the property owners in any area cooperate through voluntary rehabilitation and repair of property. If this is lacking and the police powers are not available, it appears that failure may result. Even if police powers are available, or only available to require necessary repairs for health and safety of occupants, arranging the necessary financing may prove difficult. Even though the new FHA Sections 220 and 221 prove invaluable for obtaining financing, there will be many owners unable or unwilling to take advantage of this or other financing.

The question of standards for rehabilitation certainly will come into focus. The matter of structural repairs and replacements is a necessity. Painting, patching and general cleaning up are also requirements for a neighborhood program. Extensive remodeling work is another matter, also. Here, formidable costs, displacement of families and the economic ability of a neighborhood to support new housing come into question.

Localities will be faced with the task of accomplishing the voluntary repair and rehabilitation by gradual stages. A combination of persuasion and coercion will be necessary in order to "sell" property owners on investing more money in their properties. Success or failure here at the grass roots level will spell success or failure for a locality's entire program.

(Continued on Page 31)

SMALL HOUSE

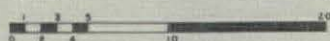
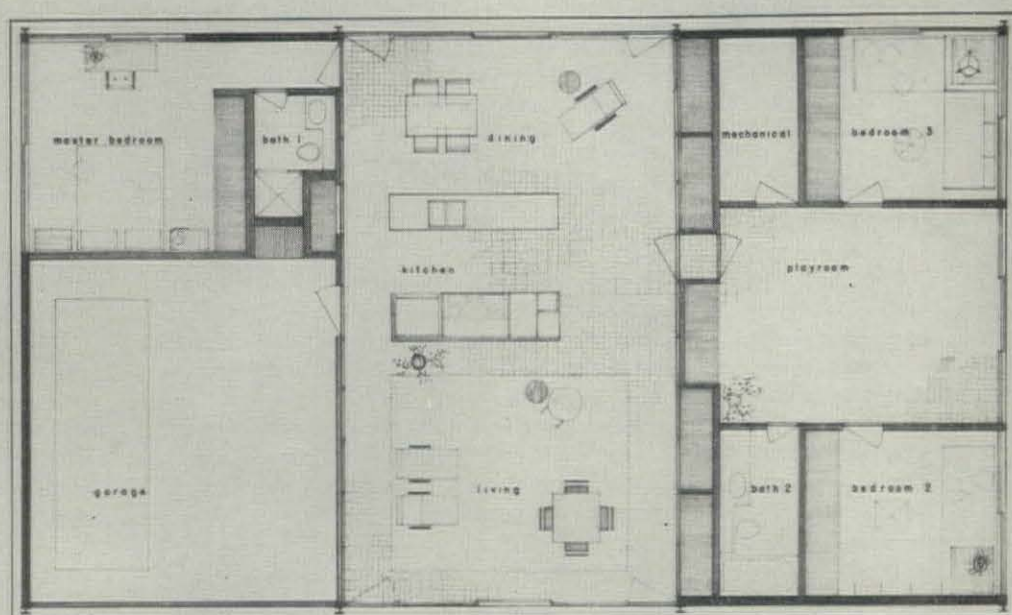
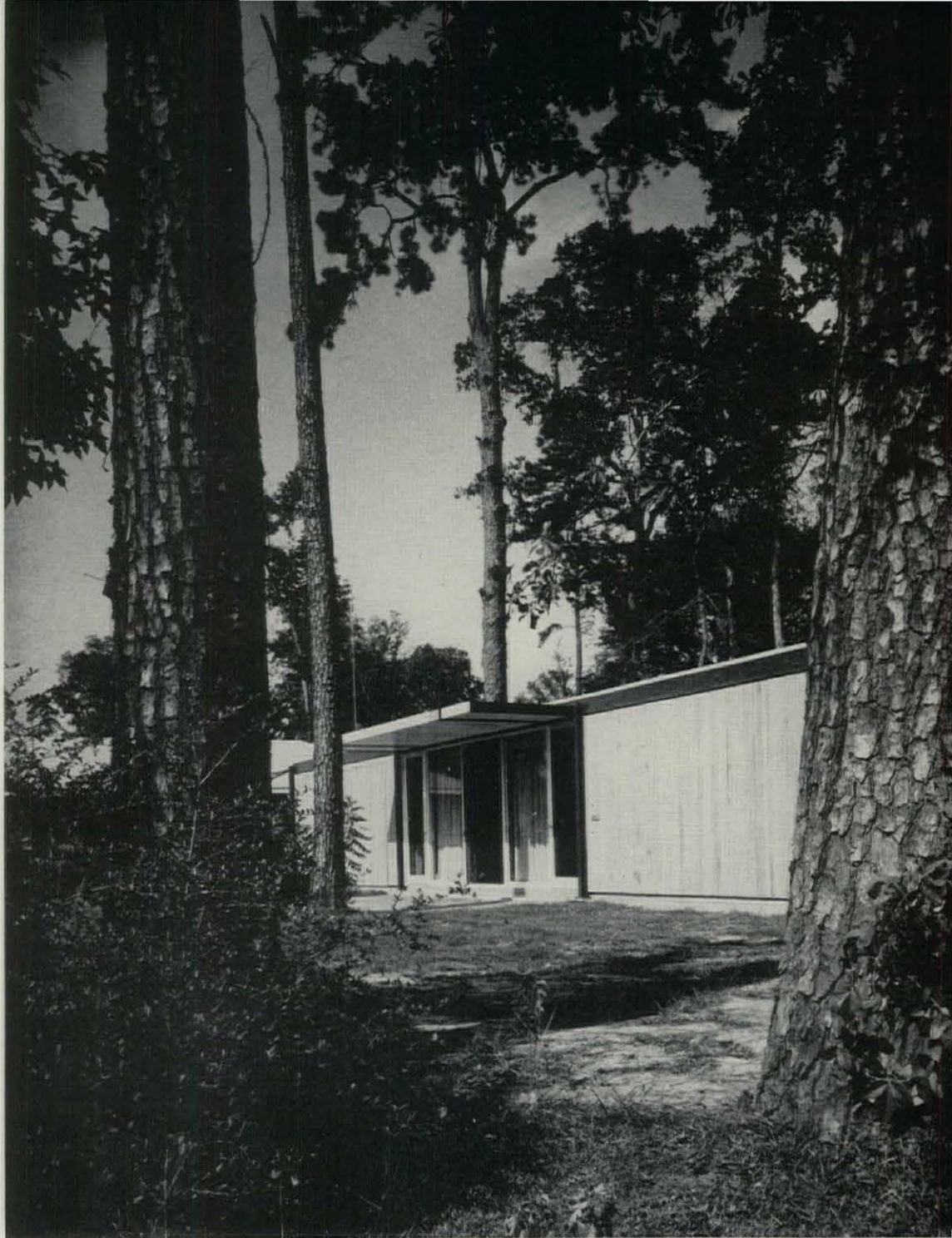
Designed for the Gulf Coast Region of Texas

By Bolton and Barnstone, Architects

Walter P. Moore, Consulting Engineer

The clients required a house that did not differ in bulk and mass from the other houses on a street almost completely built for speculation with the usual ranch style houses on both sides. The sites average 75-90 feet in width and are east and west front lots. The problem was to design within the restrictions of a rectangle a structure in which a family, father, mother, and two small children, could live in an informal manner with a reasonable amount of privacy.

A clear separation between the children's wing on the south and the parents' on the north was agreed upon inasmuch as it was felt that the parents' bedroom need only be immediately adjacent to the children's during infancy. A further requirement was that the house be cooled by cross ventilation rather than air conditioning in order to meet a budget. However, air conditioning ducts were incorporated into the structure for a possible future installation. The large central room comprising living area, dining and kitchen, is completely open to the breeze side; it is also open on the west for cross ventilation. The children's wing has been divided into three areas: two bedrooms with a playroom between; the bath is immediately adjacent to the playroom. The entire children's wing is insulated from the rest of the structure by a continuous wall of closets.



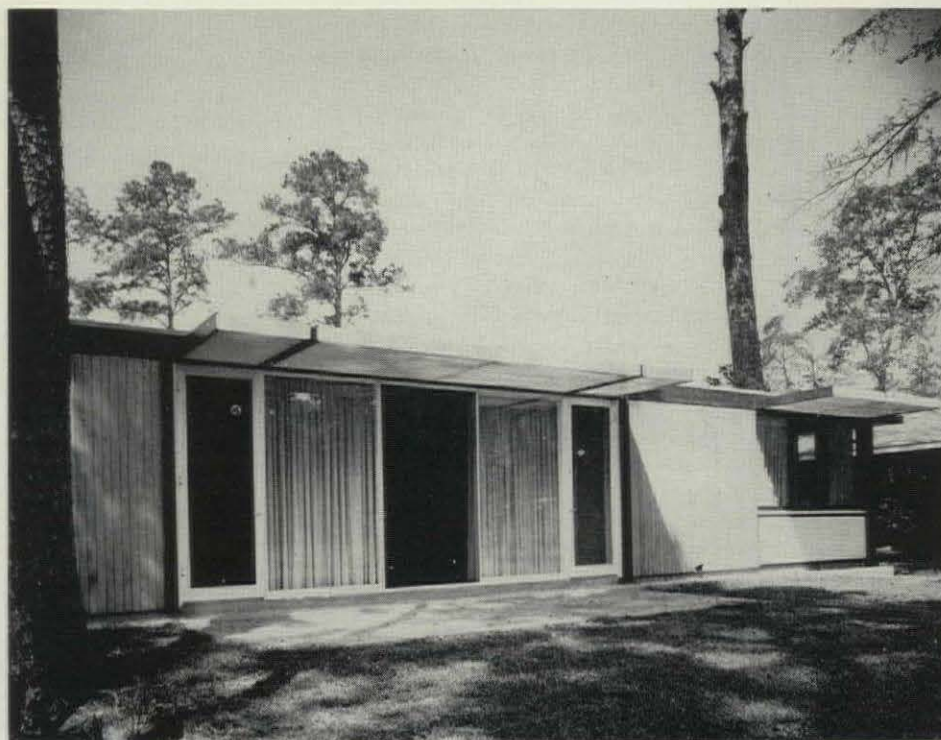
North



The structure is basically a steel frame on which is hung a standard frame roof and walls. The fascia is a 2"x12" structural steel channel which is supported on eight 4" wide flange columns. The exterior walls are not structural but fill the openings between the columns. The steel fascia serves simultaneously as fascia and beam. It is a permanent installation and will not curl as wood fascias often do in these climates. The wide overhangs, sometimes needed in the Gulf Coast region as protection against direct solar radiation have a tendency to darken the interior and to create a sometimes unpleasant cave-like feeling within. The overhangs in this structure are redwood 2x6 members at 3" o. c. set in steel channels which are cantilevered from the structural steel channel fascias. These overhangs effectively keep out direct sun and yet allow filtered light to enter the rooms.

The exterior is faced with 1x4 select heart California Redwood on fir studding and yellow pine stripping. The interior walls are generally gypsum board with plywood and rough fir board and batten used occasionally. Floors are Roman brick set in a lapped basket-weave pattern.

The structure is heated with a 150,000 BTU output forced air system situated in the Mechanical Room. The ducts are sheet metal with the exception of a central paper duct set in the concrete slab across the large central area.



NOTES IN PASSING

Continued from Page 11

pearance, culture and origin, their differences were composed without much difficulty. Most of them found employment in occupations they had practised in their home countries, or similar work. By and large they were, at first, confined to the jobs that appeared less desirable in an expanding economy. But as time went by the majority of the immigrants and their children found the road to occupational and educational advancement relatively open.

This cannot, however, be said to be true of the Negroes whose history in this country is unique and unlike that of any other group. Before the Civil War Negro slaves performed the labour of the agricultural South. After the abolition of slavery they continued to work on southern farms as tenants and then as free workers. In the urban areas of the South they were employed as domestic servants and unskilled labourers in mining, the iron and steel industries and tobacco-processing.

As can be seen, discrimination in the United States is not a simple, uniform phenomenon. Nor is it possible to obtain absolute agreement on the best means for ending it, even among those most deeply concerned with the problem. The successful workings of law and legal techniques utilize and to some degree require, these other factors. The climate of opinion created by private initiative, the needs created by inexorable social and economic trends are often simply expressed by the enactment of a statute or administrative order. The law in this case tends to accelerate and regulate a change which would come about in any case but in a slower, more haphazard fashion. Where a law is arbitrary, unsuited to the conditions of the period and prevailing opinion, observance is apt to be difficult to obtain. Law in the United States, then, emerges as the end result of a great number of pulls and counterpulls, as the final resolution of the needs, rights, desires and powers of the individual, the community and the central government.

To many Americans, even some of those most earnestly against discrimination, government regulation of these matters is regarded as an invasion of the "private" right to choose one's friends, neighbours and business associates and to conduct one's business with a minimum of government interference. On the other hand, the voluntary associations, some wholly and some partly devoted to the elimination of discrimination, have done a vast amount of work in the reduction of prejudice through education and in campaigning for its elimination by legislation.—**Morroe Berger: UNESCO Courier.**

JUAN O'GORMAN

Continued from Page 13

house, and here he developed the techniques of mosaic murals which he has since used at the library and in the new Communications Building.

There are a series of patios made private by lava rock walls, paved in mosaic patterns relating the Codices and Indian records, some of these patterns developed later into more complex designs in the library murals.

Most Mexican architecture is outside, says O'Gorman, and here, especially, the exterior fluidity was more important than the interior. His problem, he says, was in keeping a house on such a site from being truculent and in devising a diagram of a plan which would function. He has used the major part of the lower level for living room and living patio, with service wing ranged almost the entry side. Above the service wing are two bedrooms, and on a higher level a studio for Mrs. O'Gorman, painter and botanist. Across the living patio and on a higher level is a separate guest house, connected to the bedroom level. A small terrace off the guest house is paved in mosaics.

The first modern house in Mexico was built in 1928 by O'Gorman for his father, an Irish mining engineer and Sunday painter, who came to Mexico in his youth, married a Mexican woman and left his adopted country only for brief visits. There followed a series of reinforced concrete houses, which because of their handsome proportions, fine use of glass areas and inter-relationship between house and garden are architectural landmarks today. In 1932 O'Gorman was placed in charge of the Department of Construction in the Ministry of Public Instruction, and 30 of his designs for schools were built, and twice as many more schools remodeled. Although he used his strict materials in a highly personal way, developing plasticity and introducing planes of color, at the age of thirty he renounced architecture for mural painting, a medium which gave wider range to his fancifulness and narrative sense, as well as his superb draftsmanship.

He executed murals in the Mexico City Airport in 1938, and later a wall in the library at Patzcuaro and a number of smaller murals. For his feeling for the Mexican landscape, he expresses a debt to José Maria Velasco, nineteenth century Mexican landscape painter, a master in the recreation of space. O'Gorman's small landscapes are in the permanent collections of the Museum of Modern Art, Mexico's National Gallery and in private collections.

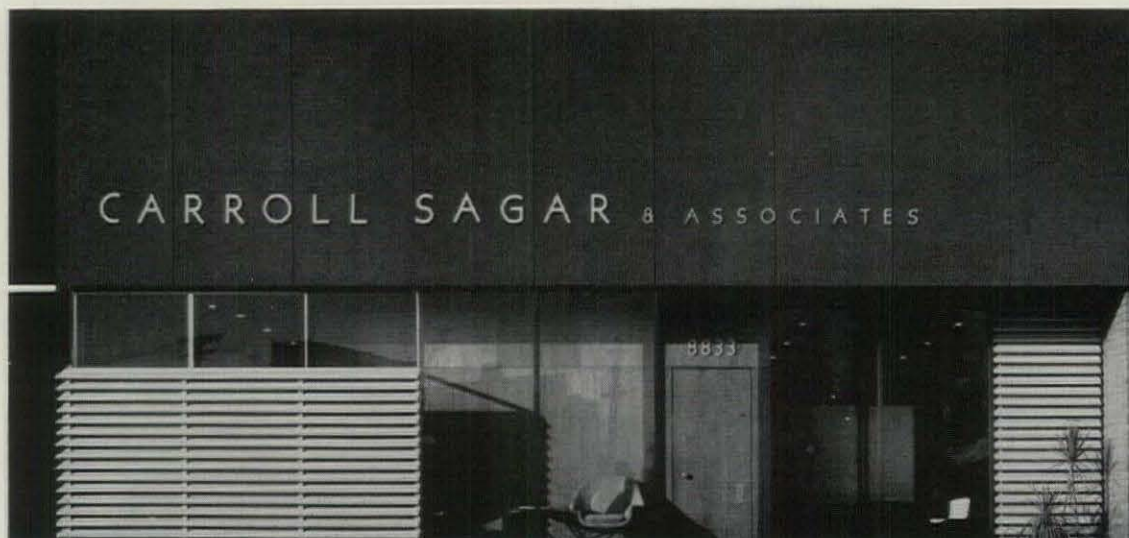
His own house, he says, marks a return to Mexican tradition in his architectural work. "I wanted to achieve a more classic solution in the sense of being more ordinary, treated exteriorly in a baroque form to fit the landscape."—**Esther McCoy.**

STATEMENT BY JUAN O'GORMAN

Continued from Page 13

After the Mexican Revolution of 1910, architects began to interest themselves in folk architecture, provoked in part by the popularity in the United States at that time of the Mexican Ranch Style, introduced by California architects and subsequently re-introduced into Mexico, where it was accepted by the Academy. This was our first attempt to express Mexico in its popular aspect, and was soon abandoned.

At the end of the First World War, functional architecture appeared to be important and useful in poor countries, such as Mexico, where economic conditions justified the most efficient use of natural resources and the saving of work hours. Functionalism destroyed the narrow, academic frames into which architecture has been set



CARROLL SAGAR & ASSOCIATES

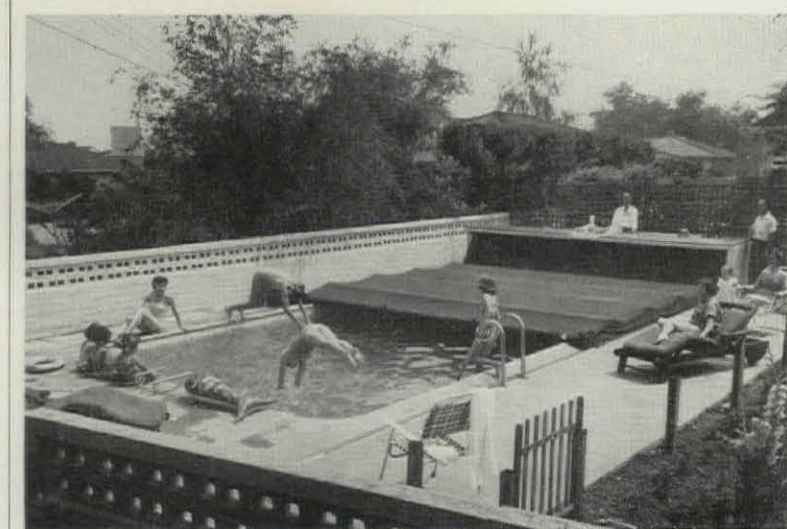
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and ended the era of "eternal truths." If it opened the door to greater planning possibilities, it also reduced the building to the mechanical necessities of a shelter for man, and by doing so denied all esthetic pleasure produced by form and color.

It has been our luck in Mexico to initiate the movement to incorporate again painting and sculpture on a large scale into architecture.

For a number of years I searched through Mexico for various colored stones to be used in my mosaics, and had them tested by the Geological Institute for durability and color. I decided finally upon ten colors: Indian red, Sienna ochre yellow, dark green, light green, violet, white, obsidian black, dark rose, light salmon rose and gray volcanic lava. The cerulean blue I use in glass, selected because of the tonal value of this color in relation to the others, as well as because of the impossibility of finding this particular blue among Mexican stones.

Drawings are made first on paper and the stones laid over the drawings in molds. Concrete is poured over the stones into the mold, steel reinforcements set in place and anchors left to be hooked on a trellis of steel bars that are fixed into the wall beforehand. The precast slabs are cleansed with a steel brush then secured to the trellis. Concrete is poured between the precast sections and the wall of the building. Mistakes are corrected by chiseling out stones.

In working out the composition for the four walls of the library, the first thing was to find a scale of plastic values to fit the building, one which would be correct in size when seen from various points of view, without over-small detail or over-large figures, which would have destroyed the monumentality of the building. The second thing was to relate the material of each wall to the composition of the four walls so they would count as one unit in plastic and esthetic meaning. In the third place it was necessary to compose each of the four walls to bring them into dynamic symmetry so the total composition would form one geometric structure in three dimensions, while its time dimension was given in the historical theme depicted, each wall relating a different period of Mexico's culture.

The method of building mosaics of rough natural stones of various colors, which are set in concrete, has not been done before, but has two advantages over glass mosaics (Opus insertum) or the polished marble mosaics used extensively by the Romans. First, it is far less costly, and also by the use of landscape colors the mosaic blends felicitously with the setting."

URBAN RENEWAL

Continued from Page 27

4. Administrative Organization

Successful achievement of all elements of a workable program is, of course, dependent upon the existence or establishment of necessary administrative units, with required authority and adequate budgets to conduct essential enforcement activities. This includes the code enforcement work as well as the urban renewal and redevelopment work. Also, authority to contract for Federal assistance should be included.

The administrative authority in most states is sufficient to commence urban renewal projects and may need some broadening of powers in order to carry out conservation and rehabilitation work.

5. Financing

Initial expenditures should be for completion of the elements of the "workable program," including adequate codes and ordinances, community planning and neighborhood analyses. Financing of capital improvements may be a serious problem to most localities, especially those local governmental segments that will not receive the direct Federal assistance.

6. Housing Displaced Families

This is another element that was required under the old law that made it mandatory that a community file a family relocation plan before proceeding with a clearance project. If present housing resources are inadequate or unavailable, some new construction or rehabilitation may be necessary before relocation may be said to be feasible. The FHA provisions under Sections 220 and 221 of the Housing Act of 1954 are available for this work.

During World War II and after, many communities permitted illegal conversions of family structures to take place. How much of it was due to inability to enforce an ordinance that would cause extreme hardships because of the housing shortage or just apathy on the part of the officials is not known.

If any serious attack is made on overcrowding, the fact that the structure is rehabilitated instead of razed will not lessen the problem one iota. The fact that many more buildings need rehabilitation and repairs than demolition will still place a great burden on relocation. The minority groups are in the majority in these areas and in some communities standard dwelling units are still difficult to locate.

The Administrator should exercise caution and patience with communities in carrying out deconversion of structures. New public housing is available and its use restricted for this purpose. A total of 35,000 dwelling units were authorized for the nation provided they are commenced by June, 1955.

7. Citizen Participation

The goal here is for full community backing and participation. Success can be attained with it, and failure without. Civic, neighborhood, church, labor, educational, professional and minority group interests should be solicited and obtained.

It can thus be seen that the intent of the Housing Act of 1954 is to stress slum prevention and that the urban renewal concept is a broadening of urban redevelopment. However, it includes slum clearance and redevelopment as one of its tools, while placing a greater emphasis on slum prevention and local initiative than has heretofore been the case. The immediate reward for assuming these responsibilities is Federal assistance. The program will be difficult for the localities to carry out and the Federal government to administer.

To achieve success in administering the program, the Federal Agency, in its dealings with the communities, must be understanding and sympathetic with their problems. It will be a difficult task alone for each community to satisfactorily complete the essential

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objectives of the workable program. Since the Federal contracts and grants will be based upon and available only to communities that have substantially completed the workable program, the localities have to face a severe test at the outset. As matters now stand, most localities will require at least two or three years just to submit a satisfactory workable program. If the Federal attitude is one to encourage localities to make a good start and have assistance available on that basis, then there is a chance of obtaining results.

There is one last thing to be discussed about slum prevention and urban renewal; the role of the locality. With or without Federal assistance, there can be no successful program unless the responsible public officials and civic leaders obtain the wholehearted cooperation of individual property owners. Each community will have to work out, itself, the most suitable type of project and procedure.

Persuading people to invest additional funds to repair or remodel their property will, of course, be very difficult. Pride and identification with one's community and neighborhood have always been the keystone in the past for maintaining stabilized residential neighborhoods. Obviously, a near-slum neighborhood is one in which the majority of the property owners have lost their pride of ownership. It then follows that their lost pride will have to be recovered in some way and nurtured to full bloom once more. This will have to be an individual solution suitable to each locality.

A stable neighborhood, we know, is one in which FHA will insure mortgages and where investors are willing to lend money for repairs or new construction. Conversely, an unstable one will present a serious risk to an investor and thus preclude his participation. The Federal assistance may overcome this by way of upgrading the neighborhood while minimizing the risk on the part of the investor through making available FHA mortgage insurance. The property owner, on the other hand, will be asked to risk his equity capital and security by upgrading his home while also participating in the neighborhood upgrading.

Finally, it must be emphasized that, in order to achieve a successful urban renewal program in any community, the results will depend on how well citizens, property owners and government cooperate and work together toward that common goal of slum prevention. This is a challenge as well as an opportunity for all American communities.

Bibliography: "The Future of Cities and Urban Redevelopment" (1953), by Coleman Woodbury; "Conservation" (1953), Metropolitan Housing and Planning Council, Chicago; "Renewing Our Cities" (1954) by Miles Colean; "The City Fights Back" (1954) by Hal Burton.

THE FAMILY OF MAN *Continued from Page 23*

are alike in all countries and tribes in trying to read what sky, land and sea say to us. Alike and ever alike we are on all continents in the need of love, food, clothing, work, speech, worship, sleep, games, dancing, fun. From tropics to arctic humanity lives with these needs so alike, so inexorably alike.

Hands here, hands gnarled as thorn tree roots and others soft as faded rose leaves. Hands reaching, praying and groping, hands holding tools, torches, brooms, fishnets, hands doubled in fists of flaring anger, hands moving in caress of beloved faces. The hands and feet of children playing ring-around-a-rosy—countries and languages different but the little ones alike in playing the same game.

Here are set forth babies arriving, suckling, growing into youths restless and questioning. Then as grownups they seek and hope. They mate, toil, fish, quarrel, sing, fight, pray, on all parallels and meridians having likeness. The earliest man, ages ago, had tools, weapons, cattle, as seen in his cave drawings. And like him the latest man of our day has his tools, weapons, cattle. The earliest man struggled through inexpressibly dark chaos of hunger, fear, violence, sex. The long journey it has been from that early Family of Man to the one of today which has become a still more prodigious spectacle.

If the human face is "the masterpiece of God" it is here then in a thousand fateful registrations. Often the faces speak what words can never say. Some tell of eternity and others only the latest tatt-

lings. Child faces of blossom smiles or mouths of hunger are followed by homely faces of majesty carved and worn by love, prayer and hope, along with others light and carefree as thistledown in a late summer wind. Faces having land and sea on them, faces honest as the morning sun flooding a clean kitchen with light, faces crooked and lost and wondering where to go this afternoon or tomorrow morning. Faces in crowds, laughing and windblown leaf faces, profiles in an instant of agony, mouths in a dumbshow mockery lacking speech, faces of music in gay song or a twist of pain, a hate ready to kill, or calm and ready-for-death faces. Some of them are worth a long look now and deep contemplation later. Faces betokening a serene blue sky or faces dark with storm winds and lashing night rain. And faces beyond forgetting, written over with faiths in men and dreams of man surpassing himself. An alphabet here and a multiplication table of living breathing human faces.

In the times to come as the past there will be generations taking hold as though loneliness and the genius of struggle has always dwelt in the hearts of pioneers. To the question, "What will the story be of the Family of Man across the near or far future?" some would reply, "For the answers read if you can the strange and baffling eyes of youth."

There is only one man in the world
and his name is All Men.
There is only one woman in the world
and her name is All Women.
There is only one child in the world
and the child's name is All Children.

A camera testament, a drama of the grand canyon of humanity, an epic woven of fun, mystery and holiness—here is the Family of Man!

CASE STUDY HOUSE

(Continued from Page 19)

garden and living areas. This play yard contains a section of dichondra for lawn games and a tanbark (cut leather trimmings) box for swings, bars, rings and slides. The clay burned block wall here repeats the terra cotta color of the walls of the house and serves to screen the vegetable-flower garden. A "jungle-gym" mounted on the wall adds a sculptural element. Adjacent to the child play area, a great sweep of the new hybrid flowering-fruited peach trees will border the eastern side of the property. Here again, nature's seasons will be emphasized.

For ease of construction and durability the tennis court is surfaced with American Bitumuls' Laykold emulsified asphalt which provides an excellent base, long lasting and easily maintained. To repeat the terra cotta color of the masonry, a low wall of Davidson hollow clay block separates the tennis court from the southern end of the property, which slopes upward approximately thirty degrees. This slope will be planted in a Mediterranean type orchard containing fruits, nuts, grapes and berries, all selected for their suitability to the California climate. The grapes and berries will border the path that winds among the trees.

Along the western side of the property a grove of Eucalyptus Citriodora trees will be naturalized. The ground cover here will be Ajuga Reptans (Bugle Weed), Dichondra and naturalized specie bulbs of daffodils, tulips and hyacinths.

NOTE: Construction is now under way, and an early issue will feature the steel framework.

MUSIC

(Continued from Page 7)

necrological madness. It is a matter of simple observation that Mozart seldom gives away his personal feelings in his art: to find Mozart's bitterness you must recognize the variations of his laughter. Listen to the carefree chuckling of the last variation on "Ah, vous dirai-je, maman." Compare with this the Rabelaisian scale-melody that roars laughter at the end of the finale of the A major Piano Concerto and the last variation of "Our dumb Public." This is out of Haydn's range, and for that matter out of Beethoven's orbit as well. At the final breakdown of his hope and health Mozart is com-

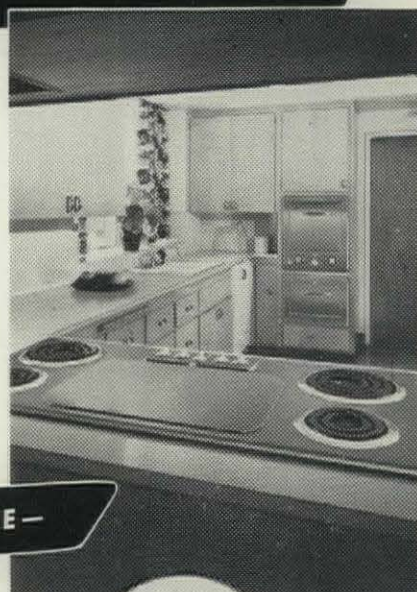
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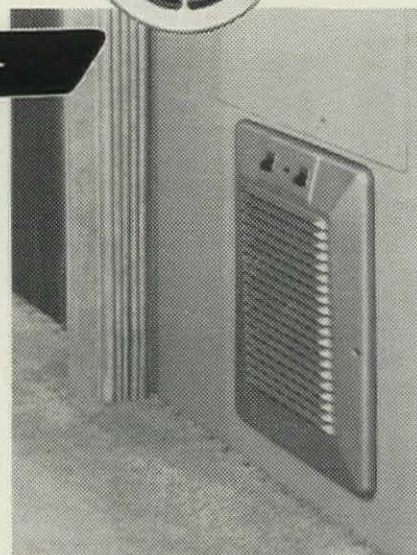
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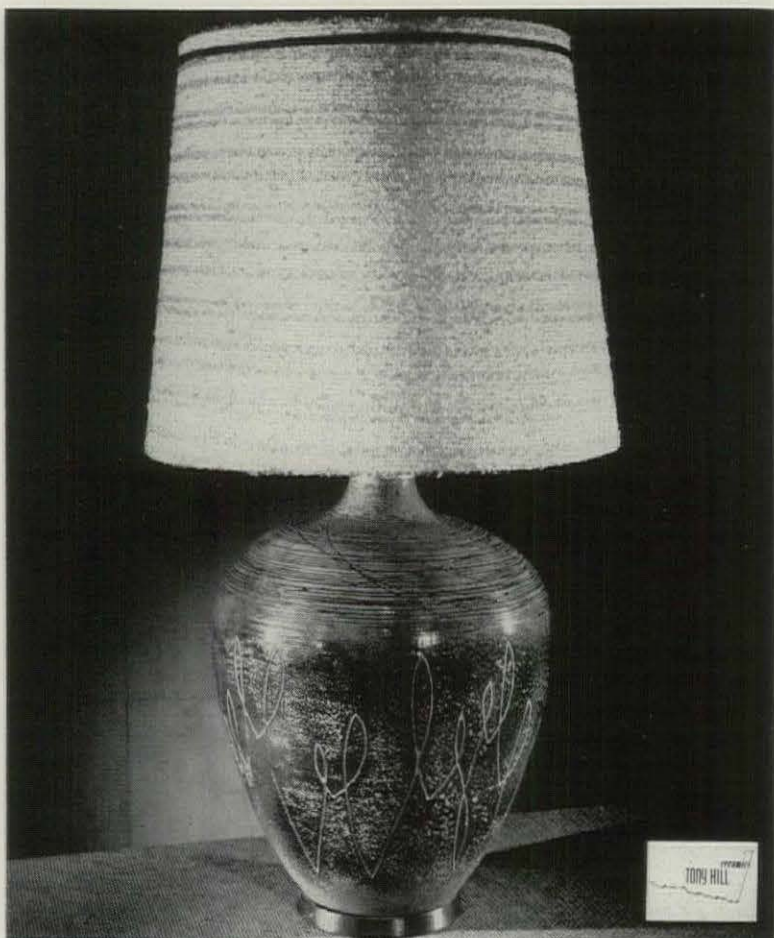
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posing "Thus Do All Women" and a set of piano variations, the title of which I paraphrase as "A Woman's the Darlingest Thing." Many listeners consider his last string quintet (E flat, K. 614) frivolous in comparison with, say, the sadly eloquent G major Quartet (K. 387); the reverse is the fact. The G major is a tribute to Haydn at his most Haydnesque, as only Mozart could have written it; the E flat is a report from the contrapuntal otherworld that only a few composers have entered at the apex of their maturity, the same you will find in the recent canonic pieces by Stravinsky, which the critics are happily calling "flat," "remote," "scholarly."

Music critics feel competent to deal with tragedy—more so than with comedy—; with pathos rather than with bitterness; with power rather than pride. Mozart's most obvious characteristic is pride. No artist suffered more acutely the desperate consequences of knowing his quality and seeing it drop from his hand unrecognized. The letters of his last years report grim victories of hunger over pride. Accepting his pride one may visualize the tundras of his bitterness: the unworldly reality of Don Giovanni; the variations of pride in Figaro, the Count, the Countess; the cold assertion of pride in the imperial and distant Piano Concerto in C major (K. 503).

Comedy, pride, bitterness. Haydn's was an art of new beginnings, new derivations, unusual combinations, always the unexpected. His every movement is dramatic, in the manner of the eighteenth century European drama: plays the scene, clears the stage. Which scene is tragic, which pathetic? What comic, what ironic? Often his finale sweeps across the stage and is out with a flourish like a signature, an epigram. He is magnificent like Stravinsky, calligrapher rather than essayist, actor instead of poet, recording the gesture in place of the emotion. Which of his gestures are the real emotions? Which are Mozart's?

Between the last months of 1783 and December 1786 Mozart composed the cycle of eighteen piano concertos which outline his Icarian brief flight as what we should call, these days, a concert artist. What poor creatures ours are by comparison! Mozart wrote the concertos, learned them, arranged or helped arrange for the public performances, while at the same time he was composing the six Haydn quartets, a variety of sonatas, vocal solos, orchestral compositions, and Figaro, the bulk of his maturest music, as well as the bundle of incidental pieces a composer was expected to knock out as ordinary business. To this cycle, Alfred Einstein tells us, "the C major Concerto is a grandiose conclusion. It is related both to the C major Concerto, K 467, and to its immediate predecessor, in C minor: it is an intensification of K. 467, mightier and more exalted, and is a necessary self-affirmation after the desperate passion of the C minor Concerto. In it victory is attained . . ." Later he adds: "At times one has the impression that Mozart was in a hurry, and Mr. Girdlestone rightly points out the comparative indifference displayed by Mozart at the conclusion of the Rondo, a point in the structure at which he usually played his highest trump."

There is the German musicologist philosophizing in the void. The facts explain more simply. At the first concert, two of the piano concertos K. 413-415 and some Fantasies, most likely improvised, brought in sixteen hundred gulden. As the concertos grew larger and more demanding of orchestra and audience, Mozart appears to have gone beyond the receptive capacity and acceptance of his listeners. The failure in Paris provoked the raging A minor Piano Sonata; the approaching failure of his short and creatively unequalled career as a concert artist brought forth in "desperate passion" the C minor Piano Concerto—and after it the imperial first movement of the C major. After that there was merely to bring the failure to an end, indifference to indifference, and no last trump worth playing in the circumstance. So we are to link Mozart's unique musical achievements to nothing more than the success or failure of his career! It is as reasonable as saying that in the first movement of the C major "victory is attained." Let us honor Mozart's pride.

Haydn's instrumental movements resemble operatic scenes, the characters conventionalized in the general custom of the stage; the excitement is in the stageplay, the events. In that respect only do they fall below the instrumental dramas by Beethoven and Mozart. In Beethoven's instrumental dramas the subject matter, the thematic content, is dramatized instead of the characters and the events. The themes, like characters larger than life, are more simple than life. We are concerned with their interaction and its meanings rather than with themselves. Mozart's themes are characters like the characters of his operas, dramatized as characters.

We cannot lean back while listening to Mozart, as we often do with Beethoven, and let the emotions do the musical work for us. That way leads through Chopin, Brahms, Tchaikovsky, to bad listening. In hearing Mozart's instrumental music, as in hearing his operas, if we do not follow the dramatic action, the unfolding of incident and characterization, we hear nothing. That is why the rediscovery of Mozart has followed in time the rediscovery of Beethoven; that is why, as our taste for Wagner and Brahms wears thin, our taste for Mozart grows more detailed and intense.

Beethoven's piano works and Mozart's piano concertos are best heard played by someone else, projected, that is to say, in broad dimensions. The sonatas of Mozart and Haydn are best heard when one plays them for oneself. For this reason, like nearly all keyboard music before the Mozart piano concertos, they are usually performed too fast, as if to outline broader dimensions by eliminating detail.

I have been turning over Tovey, *Essays in Musical Analysis: Chamber Music*, and reading there what he has to say about Mozart and Haydn. "We have learned to understand Schumann . . . ; and we realize, or ought to realize, that the reactionary element in the 'Romantic' school was one of reaction, not against Mozart and Haydn, but against the formulas of those who blindly worshipped the Mozart of the pianoforte sonatas and the masses. . . . We cannot but feel that it is truly amazing that the solo sonatas should contain any of the beautiful and interesting things that we actually do find in them: indeed, the accidents that have brought his hack-work into such disproportionate prominence ought, so far from proving unfortunate, only to make us realize more clearly than ever how indomitable is the courage of a man with great and real ideals. . . .

"Mozart is not a specialist like Chopin, one who uses the resources of an enormously comprehensive art for the working-out of a single closely limited province; nor is he a great genius born, like Purcell, to work in an age when the art is not ripe for perfect organization. He is a supreme master over the whole resources of what was, in his time, the complete and mature art of music; he did all that so short a lifetime has ever been known to achieve in the way of extending those resources without disorganizing the art; and unless we are to suppose that truth, wisdom, and artistic greatness are matters of quantity rather than quality, so that the average schoolboy is more highly cultured than an Athenian of the days of Pericles, and every student who erects an apt conjunction of chromatic passing-notes and bass clarinets into a correct symphony is a greater composer than Bach and Beethoven, it is at least doubtful whether those who would deny Mozart his place among the greatest of all time really have any logical ground to stand on." That is Tovey in 1900 at the age of 25: if only he might have written music like that! I do not praise him less when I suggest some disagreement.

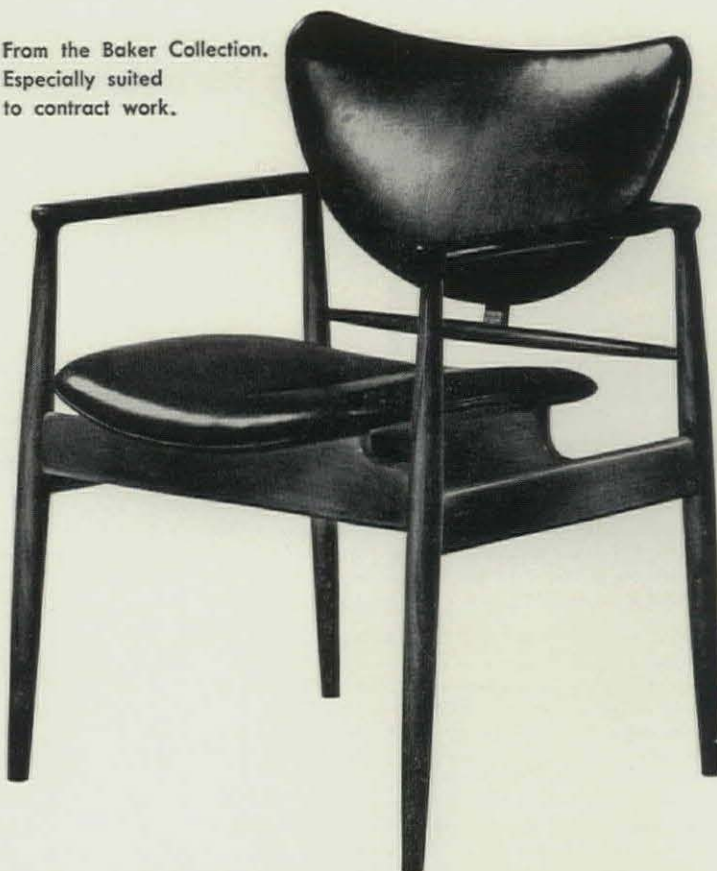
That is the level on which I invite you to think about Mozart not only during the approaching anniversary year but all and any time. Discard the pipsqueaks of Dr. Richner, blest by Teachers College, the circumlocutions of Girdlestone, and such nonsense as this, quoted from Arthur Hutchings', *A Companion to Mozart's Piano Concertos* (1950): "It may be remarked that I have said nothing about (a) ornaments in performance, or (b) the soloist's occasional or permanent function as continuo or thorough-bass player. These are still matters to be debated by textual scholars, but they are still debatable and also, so far as the performer is concerned, of small importance. . . ." Anyone who was fortunate to hear Wanda Landowska broadcast, several years ago, the Mozart Concerto in C major, K. 415, filled out and adorned with the required repertory of Mozart's own embellishments, or the great E flat Concerto amplified by embellishments of her own, or who has observed the few instances in which a variant edition preserves some record of Mozart's embellishments aded in performance, for example the Adagio cantabile variation of the D major Piano Sonata, K. 284, will be prepared to disregard this blurt of musicological ignorance and snobbishness.

Since 1900 we as listeners have gone a long way in knowledge of Mozart. All of his instrumental works and nearly all his vocal music have been recorded, and we, by the millions I believe, have heard nearly all of it. What musicologist of the nineteenth century, indeed of the nineteen-twenties, could have imagined the musical riches we now have customarily with us!

The single gap, in Mozart as in Haydn, has been the failure to record their keyboard music. And why? That I wonder. Is it because these works are the most personal, the least adequate for display?

(Continued on Page 36)

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PRODUCTS


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for the new Case Study House No. 17

DESIGNED BY CRAIG ELLWOOD
FOR THE MAGAZINE ARTS AND ARCHITECTURE

The following is from the specifications developed by the designer for the new Case Study House No. 17 and represents a partial selection of products on the basis of quality, and general usefulness. They have been selected as being best suited to the purpose of this project and are, therefore, within the meaning of the Case Study House Program, "Merit Specified."

LANDSCAPING—All material used in the landscaping plan presented on pages 18 and 19 will be from the Van Herrick's nurseries where a wide and complete selection is made available to the landscaping architect. The Van Herrick's nurseries are at 10150 National Boulevard, Los Angeles, California.

MODULAR HOLLOW CLAY BLOCK—The hollow modular burned red clay block, by the Davidson Brick Company was chosen for its ease of design and detailing, economy of cost, and an appearance which blends with modern materials and design. This unit provides all the advantages of kiln-fired masonry for the same price-in-place as concrete block. Besides the natural beauty of burned red clay, these advantages include high density for strength and weatherproofing, and modular dimensions for ease of construction.

The block is the result of cooperative efforts of architects, engineers, builders and material producers to give the modern architect a contemporary material with which to work at a reasonable cost. The blocks are manufactured in two sizes, 11 3/8" long by 3 3/8" high and in widths of 7 1/2" and 5 1/2" with two hollow cells for 6" and 8" walls. The Davidson Brick Company is located at 4701 Floral Drive, Los Angeles 22, California.

FIBERGLAS INSULATION—Owens Corning Fiberglas insulation has been specified throughout the structure in the new Case Study House. Fiberglas "medium" batt blanket is specified for roof and exterior wood framed wall insulation; perimeter insulation is 1" thick rigid asphalt-sheathed Fiberglas. Besides a wide range of selectivity, the many advantages of Fiberglas products include the following: glass fiber is rotproof, insectproof, verminproof, odorproof and fireproof. The fireproof quality increases the fire resistance of walls and ceilings considerably. Fiberglas Batt and Roll Blankets insulation is designed to be installed between framing members of walls, top floor ceilings, and floors of unheated spaces where the framing members are exposed and can be filled from the inside of the structure. These Fiberglas Batt and Roll Blankets are made of Fiberglas PF (Preformed) insulation, bonded to a semi-rigid mass having a density of 1 1/2 to 2 pounds per cubic foot. The insulation is enclosed in a paper envelope: one side is an asphalt-coated paper for high vapor resistance, and the other side is a perforated vapor-permeable paper. The two types of paper are brought together at the edges to form a nailing flange. It is available in three thicknesses to meet varying structural and climatic conditions. This product constitutes a self-contained vapor barrier eliminating separate operation and assuring positive condensation control. Low thermal conductivity permits the control of heat without excessive thickness of the material and the lightness and the design of the material allows ease of handling and installation. Fiberglas Building Insulation products are made by the Owens-Corning Fiberglas Corporation, Toledo 1, Ohio, and their Pacific Coast Division in Santa Clara, California.

FIBERGLAS BUILT-UP ROOF—Roofing is the new Fiberglas Built-up Roof Specification. This new product reduces roofing failure by minimizing blisters and cracks. The porosity of the roofing sheets allows penetration and bonding to previous layers, thus the completed roof becomes a monolithic slab of asphalt reinforced with glass fiber. More asphalt can be applied with Fiberglas "Perma-Ply"—as high as 35 pounds per mopping per square—because the porous "Perma-Fly" allows asphalt to flow through and bond into a solid mass, making a heavy layer of reinforced asphalt assuring long life and low maintenance cost. The durable fibers of glass cannot rot, and even under the most varying weather conditions will outlast the life of the asphalt. The Fiberglas Built-up roof is a product of the Owens-Corning Fiberglas Corporation Pacific Coast Division in Santa Clara, California.

PRY-LITE RECESSED LIGHTING FIXTURES—Beautiful louvered Pry-Lites have been specified to provide full illumination throughout the Case Study House No. 17 without glare, dark spots or halos. Harmonizing perfectly with modern design, these fixtures are easiest to clean and relamp, requiring practically no maintenance. Most economical to install they are U.L. approved. Pry-Lite recessed lighting fixtures are manufactured by Pryne & Company, Inc. in Pomona, California.

BLO-FAN ELECTRIC EXHAUST VENTILATORS—Six of these fine exhaust fans are specified for the bathrooms of the Case Study House. Another is to be installed in the kitchen. Blo-Fans were selected because they are easiest and fastest to install; they give years of trouble-free service guaranteed for five years. Attractive, easy to clean, quiet in operation, they have the only blade that combines the power of a blower with the volume of a fan. Pryne & Company, Inc., Pomona, California.

PANAVIEW SLIDING DOORS—Twenty-one Panaview aluminum framed sliding glass doors units have been specified for the new house and have been chosen for their ease of detail and installation, their ease and quietness of operation, their complete weathersealing and anti-rattling qualities. Economical to install and maintain, these sliding door units are precision engineered and made of the finest

extruded aluminum. Panaview sliding doors are manufactured by PANAVIEW Door & Window Company, 13434 Raymer Street, North Hollywood, California.

TELEPHONE—Provision of conduit for concealing telephone wiring has been made for Case Study House No. 17. This provision is extremely important for homes having slab floors and flat roofs. A telephone outlet should be provided at all present and future locations where a telephone may be required. When underground service is desired, a conduit should be provided from the serving pole or manhole to a protector cabinet or location at the house. If service is to be overhead, a service entrance conduit should be provided to eliminate exposed wiring on the outside walls. Architects, builders, and home owners are urged to consult with the Telephone Company serving the area in which the structure is to be erected. Literature is available, upon request, from the Architects and Builders Service of The Pacific Telephone and Telegraph Company, 740 South Olive Street, Los Angeles 55, California.

SWIMMING POOL COVER—An electrically operated, Safe-O-Matic pool cover will be installed for the children's safety. The framework of the pool cover is made of heavy rectangular aluminum tubing, spaced at two-foot intervals. These are hinged to sturdy aluminum side rails; the track is made of square aluminum tubing, set flush with the deck at the outer edges of the pool coping; the outer cover is heavy deck canvas, water, flame, mildew and odor proof. When in use, the cover, powered by a totally enclosed electric reduction motor, expands only six inches above terrace level, and is capable of carrying a load of several hundred pounds. When the pool is used, the cover automatically folds in thirty-five seconds into a concealed underground compartment under the terrazzo terrace. This cover will also serve to reduce cleaning and heat loss. It is manufactured by the Safe-O-Matic Manufacturing Company, 33 St. Joseph Street, Arcadia, California.

LOCKSETS—Contemporary locksets from Kwikset Company will be used throughout the house. The unit features five precision matched parts for easy installation, dual locking exterior locksets, simplified cylinder reversing, and it may be reversed for left or right-handed doors. Stamped from heavy gauge steel, and brass, available in a variety of finishes, these locksets are manufactured by Kwikset Sales and Service Company, Anaheim, California.

SWIMMING POOL—Outstanding improvements and advanced design features in Anthony Brothers swimming pools led to their selection for building the new Case Study House pool. The pool features a revolutionary new filter system that by laboratory tests has eliminated 99 per cent of the bacteria from the water. The filter is simple to operate, requires no backwashing and is virtually rust-proof because of the materials used in its construction. A powerful underwater light will provide night-time illumination in the pool for safety and flexibility of use. Design of the monolithic concrete diving board pedestal conforms well with the contemporary motif predominating throughout the project. The Gunite type construction suited the needs and program of this Case Study House. Anthony Bros., Inc., designers and builders of swimming pools, are at 5871 Firestone Boulevard, South Gate, California.

MUSIC

Continued from Page 35

They are assuredly the most personal. Though Haydn was not a keyboard virtuoso like Mozart—indeed, we never hear of him at the keyboard, except when he is conducting his symphonies—he is said to have composed, again like Stravinsky, always by reference to the keyboard instrument. "I do not hear my music until I have played it at the piano," Stravinsky told me. It is no mystery; Stravinsky prefers and therefore defends his practice. Mozart also, though he was more independent of the instrument, wrote with the keyboard as his constant reference. Haydn, Mozart, Beethoven, Clementi, Hummel, Schubert, Chopin, and then assuredly Weber, Schumann, and Liszt—but not Berlioz, not Wagner, nor Schoenberg—were keyboard-riders, as Sebastian Bach called such composers; their art began in improvisation at the piano.

Of the improvisations by Mozart and by Beethoven we have an ample record, a fantasy or two and many sets of variations. Beethoven's single Fantasy, opus 77, is the self-told story of a composer rolling a quick scale down the keyboard in search of a theme, rejecting his first ideas, then elaborating the found theme with several variations. We have no record of Mozart ever searching for a theme. Each of his variations, from William of Nassau, composed at the age of 9, to *A Woman's the Darlingest Thing*, one of his last works, carries the subject without preliminaries through an exact scheme; details vary but not method. Because of this the keyboard variations by Mozart have been dismissed as light and inconsiderable trivia, what Tovey calls "hack-work." Anything but that! They are the very groundplan of Mozart's musicianship. Haydn continuously varies and investigates his themes, but the method is capricious. Mozart explores themes by an orderly process; he does not, like Beethoven, take them apart and reconstruct them. Beethoven breaks down his thematic ideas into structural units; Mozart examines to combine them. He analyzes by variation, like John Bull, and his appearance of decoration is unlike the decorative schemata of Buxtehude or Handel. But since he does not take apart the theme and recreate it of its integral units, his variations do not become

large like the famous sets by Bach and Beethoven, or the little known masterpieces by Byrd. (By large I do not mean extended, Handel is extended—rather amplified in reference, the theme taken apart and rhythmically and structurally elaborated.) To comprehend Mozart, you should begin not with his masterpieces but enter his thinking through his variations, witty and scurrilous, critical and affectionate as his letters. Mozart does not confine himself to the politer areas of feeling. The variations, *Unser dummer Poebel* (*Our dumb Public*) are not blanks fired off in target practice.*

The sonatas should be approached as a succession of discoveries, the next stage beyond the variations. What sonata is more unusual in design than the famous A major, father of Beethoven's mock-lugubrious Funeral-March Sonata, opus 26, grandfather of Chopin's B flat minor? The Mozart of the sonatas explores every possibility of melodic form. He is the creator of nineteenth century melodiousness, its sonatas and variations that fall away from his lean strictness; as Haydn is the creator of nineteenth century abstract drama, which, weakening, collapses into topical pieces and unrelated movements. Mozart's sonatas study symphonic means and devices, solo and tutti contrasts, cadenzas, counterpoint; his fugue studies are distinct. The violin and four-hand sonatas are not less, rather more concentrated. And there are such isolated gifts of invention as the Little Gigue, after Bach, the unfinished Suite in the Style of Handel.

In 1946, after several years of exploring Mozart's works for solo keyboard, my wife Frances Mullen performed them all in six recitals. That was our privilege. Now you may have them for the first time, completely recorded by Walter Giesekeing; and they have been promised, with the addition of all the piano concertos, in a series now being recorded by Lili Kraus.

It has been suggested that I should request the Giesekeing set for review. I shall not. I do not question his efficiency as a Mozart performer, but I cannot hear him play and imagine Mozart. The lesser adequacy of Lili Kraus could be more acceptable.

To know Mozart one cannot own him, one cannot buy him; one must try to play some part of his music for oneself. He has something for everybody, the simplest and the most difficult. His music shows up every false mannerism in the performer, all pretension and bluff. He belongs to our century rather than his own; he honors among us the generation which ignored him, and the succeeding generation which did not ignore him. In the same way composers whom we have disregarded in favor of more ephemeral attractions will survive to speak reasonably for us amid circumstances and cultures we cannot imagine.

*It may be objected that Mozart did not choose the titles of these variations, except as the title came ready-made with the theme. Words take on a sharp-edged realism in Mozart's use of them; his music intensifies verbal relationships as Vermeer's color remakes a room, but with a signification beyond realism that reaches to the farther dissonant overtones of irony and bitterness. He is most himself when most equivocal, and only then says fully what he means.

ART

Continued from Page 9

be academic today. But for the rest, his theme is always the same: the rugose mountain range, with its crests and passes, in its various aspects. So convincingly does he handle this theme that it is difficult to believe that it is a pure invention and that his geology is entirely intuited. For he works out these pictures in a studio on Third Avenue in New York; he does not make sketches from nature, and his mountains—for all their reality—are simply exercises in form and expression. If this strains the credulity, we need only think of Rousseau's African jungle or of an even closer parallel—Patinir's mountains.

His theme being proscribed, Pearlstein is free to ring as many expressive changes on it as he can. And so he proceeds to imbue his mountains with life. He gives them tranquility: in the lyrical *Misty Hill*, one of his best pictures, the sense of an early spring morning in the hills is conveyed by thin cloud forms hovering over and nestling into peaks and hollows of soft blue and delicate green and yellow. He makes the mountains palpitate: *Shattered Hill* is a volcanic cascade of choppy strokes in turquoise and purple. He makes them heave: *Crest of the Mountain* has drama, presence; the lurching peak spirals upward dizzily into a final violent thrust. We are convinced.

Certainly Pearlstein has looked carefully at Soutine. Indeed,

(Continued on Page 39)

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. *No service or placement fee is charged to artists, architects, designers, or companies.*

If you would like to be placed on the mailing list for J.O.B. or know of any others who would like this service, please let us know. Distribution for this issue totals about 2050, as follows:

Educational institutions, 300; Selected artists, architects & designers, 1100; Organizations, publications, 180; Manufacturers & other business concerns, 520.

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. *On all communications please indicate issue, letter and title.*

I. OPENINGS WITH COMPANIES

A. ARCHITECTURAL DETAILER: Graduate of recognized technical school for new architectural department of large steel manufacturer in New York District Office. Experience in sheet metal work desirable, knowledge of architectural working drawings essential. Unusual opportunity. Salary commensurate with experience.

B. BASIC MATERIALS DESIGNER: Manufacturer of plastics and synthetic materials is organizing a new Design Department. A designer with approximately five years of product or processing design experience is needed to work with a chemical engineer to investigate development of new methods which will result in improved aesthetic properties.

C. COLLEGE ART TEACHER: Position in an eastern university for a man to teach advertising art, with excellent opportunity for advancement. Must be a graduate of a good school with varied experience in teaching and/or business.

D. COLORIST: Well-established fabric manufacturer in Westchester County area, N. Y., wants designers with good coloring ability to color woven fabrics and possibly prints too. No creative weaving; but applicant must understand principles of weaving.

E. DECORATOR—DRAFTSMAN: Los Angeles west coast distributor of office equipment seeks young woman to do office floor plans and renderings. Must have good knowledge of color and fabrics and be able to meet the public.

F. DECORATOR—DRAFTSMAN: For full-time position in its Grand Rapids design department, a famous furniture manufacturer seeks young woman to make floor plans, elevations in showrooms and for displays for store clients. Decorating experience, color knowledge, tracing, typing also desirable. Highest education and personality requirements.

G. DESIGNERS: Chicago industrial design studio seeks candidates for full-time employment for three positions: Industrial Designer, Package Designer and Industrial Illustrator.

H. DESIGNER—TWO-DIMENSIONAL: Large china manufacturer in the Pittsburgh-Cleveland area seeks an experienced full-time staff designer for two-dimensional decoration of vitrified china. Two-dimensional ex-

perience essential, but previous ceramic design background unnecessary. Excellent working conditions. Progressive company attitude. Salary commensurate with experience. Male or female.

I. DRAFTSMEN—INTERIOR DESIGNERS: A large organization in New York City specializing in interior design seeks candidates for positions as senior designers and as draftsmen.

K. GREETING CARD ARTIST: New England manufacturer of greeting cards wishes to develop free-lance design sources. Two-dimensional designers wishing to qualify should apply to Editor, J. O. B.

L. INDUSTRIAL DESIGNERS: Well-known New York industrial design consulting firm has several openings at \$8,000-\$11,000 salary level for experienced product and packaging designers, age 30-40.

M. PACKAGE DESIGNERS: Immediate openings available for experienced staff designers with national folding carton manufacturer in Philadelphia area. Must be extremely creative with a good background of lettering and design. Knowledge of merchandising desirable. State experience and salary expected. Company's staff knows of this ad.

N. RADIO-TV: Openings are anticipated with a large, well-established manufacturer, for designers with experience in graphic, packaging, furniture, radio and TV design.

O. SHOWROOM SALESMAN: Contemporary furniture distributor, selling to decorators and architects, seeks young man with experience in selling as showroom salesman. Design background preferred. High potential earnings with possibility of eventual executive position. Please apply to: Mr. Charles E. Smith, Charles E. Smith Co., 92 Newbury Street, Boston 16, Massachusetts.

P. TEACHERS—CERAMICS, METALWORK AND WEAVING: The Brookfield Craft Center, Brookfield, Connecticut, needs teachers with high qualifications for instruction during the coming summer season. Please apply to: Miss Nancy Du Bois, Brookfield, Connecticut.

Q. TEXTILE DESIGN TEACHER: The Institute has been asked to make a preliminary search for male or female candidates for a full-time teaching position in art and design school in eastern U. S. Qualifications: experience in teaching and practicing woven and printed textile design; willingness to relocate.

R. WALLPAPER DESIGNERS: New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ADVERTISING ARTIST—PACKAGE DESIGNER: 15 years agency, studio, promotional experience. To design letterheads, trademarks, brochures, catalogues, annual reports, small space ads and packages. Would like to contact business firms in the New York area.

B. ARCHITECT: Registered in Georgia with six years experience in specifications, working drawings, preliminary sketches, structural design, air-brush and pencil delineation and supervision. Desires overseas employment, preferably Europe. Male, age 32, married.

C. ARTIST—INSTRUCTOR: B.A. Wesleyan University; Yale-Norfolk Art School Fellowship, 1954. Seeks position in advertising layout, or teaching painting, design and drawing in school or museum. Work exhibited in Boston. Male, age 22, married.

D. ARTIST—TEACHER: B.A. Arts & Sciences, China; M.A. Art, University of Missouri. Experience: research project in art at Mundelein College, Chicago; Assistant Professor of Art, Mt. Mary College, Wisconsin. Desires teaching position in arts and crafts, Western Art; or commercial art position. Male, age 35.

E. ARTIST—TEACHER: A.B. Williams College; studied in New York, London, Paris, and Florence. Experience in advertising and as Art Program Director in prep school. Desires teaching position. Male, age 29, married. Willing to relocate.

F. ART SCHOOL OR COLLEGE TEACHER: Graduate of Art Students League, frequent one-man shows, prizes and fellowships, seeks position as art school or college teacher. 10 years teaching experience, age 29.

G. CONSULTING DESIGNERS: Ivan Bruce, Rudolph M. Babel and Philip F. Huy have established a consumer product design organization to be known as Bruce, Babel and Huy Associates, 3 Grove Street, Framingham Center, Massachusetts. All three designers were formerly associated with the Telechron Dept. of the General Electric Co., in charge of product design of electric clocks and timers. Bruce, Babel and Huy now offer complete product design service.

H. DECORATOR—DESIGNER: Syracuse University honor graduate, 1952, in Interior Design. Adept at renderings and blue prints. Two years experience as assistant decorator in large store. Desires position with architect, decorator or designer in Boston or Connecticut area. Female, age 23, single.

I. DESIGN DIRECTOR: 12 years varied design experience in product styling with top companies. Able to establish design program for saleable products. B.S. and M.A. degrees. Especially interested in full-time staff position.

J. DESIGNER: Honor graduate, 1952, of large midwestern university, seeks creative full-time position in interior or industrial design, preferably in studio handling all types of design. Two years experience in technical illustration—familiar with manufacturing processes, and with all phases of art production. Male, age 24, single.

K. DESIGNER—STYLIST: 10 years experience in variety of fields and materials as product designer and stylist. Desires responsible creative position with industrial design office or reputable manufacturing organization in the Chicago area. Would consider full-time, part-time or free-lance. Male, age 31, married.

L. DESIGNER—STYLIST: Young woman with 11 years experience in synthetic and natural fiber textile industries selling to automotive, apparel, home furnishings and television markets. Specialist in appearance design. Executive retail merchandising and public relations background. Desires full-time position.

(Continued on Page 40)

T H E M A G A Z I N E

arts & architecture

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ART

Continued from Page 37

some of his mountainscapes, painted in dull reds and browns, suggest Soutine's stretched side of beef; and the long strokes coupled with staccato ones, the agitation of the vision, the tortured forms, the animistic concept itself—all have their parallels in the work of Soutine.

Difficulties are to be expected in a first show, and Pearlstein's work is not without them. His major problem at the moment is color, for his pictures tend to look drab. But the drabness is only apparent, for the colors he uses are bright enough in themselves—purple, red, blue, turquoise. The trouble, however, stems from the fact that he builds forms by juxtaposing little patches of acid and earth color, setting purple next to brown or brown next to turquoise, and from a distance these colors cancel each other out and blend into a muddled turbulence. So one comes away with the impression that all of the pictures in the show are painted in dull browns and blacks, and the impression is not a particularly pleasant one.

Obviously, right now he is more interested in form than in color as a means to expression. But he is a systematic painter and so he will no doubt get around to the problem of color in due course. For it is apparent that there is an intelligence operating in his work, and one can reasonably expect progress where one finds intelligence supported by talent.

Meanwhile, the best of Pearlstein's paintings are those in which the color is the simplest or most assertive and where his natural aptitude for wielding a brush is clearly displayed. Thus, two calligraphic sketches in somber color—gray, black, brown and ocher—are among his finest pictures. *Misty Hill*, too, is a highly successful picture. And *Crest of the Hill*, though it obviously represents a major struggle, is also a major achievement. Here, a spurt of red scars the mountainside, supported by browns and blacks and emphasizing the thrust of the peak itself. All the elements work together, and the effect is genuinely exciting. As they say: this is an auspicious beginning.

Pearlstein's former teacher, Balcomb Greene, showed earlier this season at the Bertha Schaefer Gallery. Green's pictures are representational, but they are not easy to "read." The forms in them are ambiguous; they appear and disappear, or change before one's eyes. Most of the paintings are of nudes, though the point that the subjects are figures is not insisted on, not even by Greene himself. He explained this in a brief credo written for a recent issue of the Walker Art Center Quarterly: "What I see appearing in my work is the figure, the human figure, usually naked." And, he might have added, usually in a coruscating light that consumes or dissolves forms, for he is, of course, interested in the effect of light, and sometimes light itself seems to be the subject of his pictures.

Ultimately, he is trying to create an atmosphere of intense eroticism. (Not long ago he told me that he would like to be able to produce in painting the kind of eroticism that Jules Romain produced in "Lord God of the Flesh.") And he goes about it by leaving a great deal to the imagination, by suggesting and understating.

The implicit, of course, is more provocative than the explicit: Toulouse-Lautrec's prostitute, wearing nothing but stockings, is naked by far than Boucher's nymphs in the nude. And so there is something vaguely erotic—or at least mysterious and suggestive—in the elusive and imprecise forms that Greene paints. His female nude—a favorite recent theme—sprawls and stretches, dissolves and materializes, appears and disappears; she plays a tantalizing game of hide and seek with the spectator. The eye tries to take in what the light has not obliterated, is exasperated at first, then titillated. Beyond this there is sometimes gratification.

If the desired erotic effect is achieved, however, it is achieved through form and not through color, for Greene generally works with very cool colors—grays, blues, greens, all loaded with white. And these wintry colors in which the soft forms are described suggest, not warm human flesh, but snow drifts and thunder clouds, or even the thick fogs that gather around Montauk, the point on Long Island where Greene lives and paints.

Sometimes, too, in avoiding the obvious, Greene encounters the obscure. Sometimes, that is, he leaves out too much. When he does he approaches pure painting, and some of his works are very successful as such. In fact, most of his paintings are successful as paintings apart from their "readability." But there are borderline cases in which a theme is too scantily suggested: one neither grasps



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J.O.B.

(Continued from Page 38)

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N. DESIGNER—TWO-DIMENSIONAL: Silk screen work on banners, pennants, novelties, packaging and poster design. Versatile designer. Seeks full-time or free-lance work.

O. INDUSTRIAL DESIGNER: Experience in design offices of large architectural firm and laundry equipment manufacturer. 5 years general industrial experience including assembly, inspection, time study, personnel relations with aircraft industry and prominent national appliance manufacturer. B.I.D. graduate Syracuse University. Male, age 32, married. Interested in relocating.

P. INDUSTRIAL DESIGNER—CHIEF DESIGNER: 17 years experience as product designer with nationally known firms that manufacture air conditioners, refrigerators, ranges, vacuum cleaners, toasters, radios and appliances. Male, married. Willing to relocate.

Q. MODEL BUILDER—AIRCRAFT, MARINE, ARCHITECTURAL: Pattern making major at Wentworth Institute. Experience in allied fields of model making: custom furniture (wood, plastics and metal). Desires creative or experimental research work. Male, age 26, single. Prefers Boston area.

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S. PRODUCT DESIGNER: "Ergonomics: the systematic study of the relationship of man and his technological environment." New England designer is interested in assignments solving problems of form for function in the fields of hand tools and everyday implements. Free-lance basis only.

T. TEXTILE DESIGNER: B.A. Michigan State College; M.A. Columbia University; studied at Boston Museum School and Academie Julian. Experience in small, modern, abstract designs for textiles. Wants free-lance contacts. Female, single.

ART



Balcomb Greene "Seated Woman"
Courtesy of Bertha Schaefer

the subject sufficiently, nor escapes it entirely, and the painting does not materialize as either representation or abstraction.

But in Greene's best works, both theme and picture are fully realized—and color plays a supporting role. Such a success is the voluptuous half-figure, *Seated Woman*. Shattered by a blinding light, she is yet solid—even corpulent. And though she seems to withdraw into the shadow leaning or lolling back to the left, she is immensely physical, defiantly sensual, commanding. Daumier, I think, would have liked this picture: it is rich and romantic, haunting and

suggestive; it is erotic, as Greene undoubtedly intended it to be.

An important show of paintings by John Ferren recently closed at the Stable Gallery and the Mathieu show is in its last days at the Kootz Gallery. I shall discuss both of these shows next issue. Meanwhile, the fourth annual exhibition of the New York School is in preparation. It will be held at the Stable Gallery, and will be discussed in a subsequent report. Comment on the work of Matta and the young Englishman, Philip Martin, is also forthcoming.

My attention has been called to the fact that in my January report, the name Knox Martin appeared as Keith Martin. My apologies to Knox Martin, Keith Martin and the readers of this column.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

NEW THIS MONTH



(237a) DUST-ON, a new colored concrete developed and manufactured by Tamms Industries, available in six colors, is ready to use. An actual cement, applied as a dust coat, it will not discolor, streak, or fade. A 15 pound can will cover 30 square feet. Ideal for driveways, sidewalks, flagstones, fireplaces. For complete information, color card and prices, write Tamms Industries, Inc., Dept. AA, Chicago, Illinois

✓ (238a) The Safe-O-Matic swimming pool cover keeps pool clean, conserves pool temperature, guarantees safety. Four roll carriers support aluminum rails to which heavy aluminum tubing is hinged. Outer cover is of heavy deak canvas impervious to flame and water. An enclosed electric reduction motor ¼ H.P. powers the cover which fold back in 35 seconds. Sun-drying and service deck (optional) includes service bar, will conceal cover. Write for brochure Safe-O-Matic Mfg. Co. Dept. AA, 33 St. Joseph Street, Arcadia, Calif.

✓ (236a) Anthony Bros. pools introduce easy-to-operate rust-proof filter system, with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA,

5871 East Firestone Blvd., South Gate, Calif.

APPLIANCES

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

✓ (233a) Pryne Blo-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 N. Towne Ave., Pomona, California.

(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; latex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich

(226a) Built-in Refrigerator Freezer: Information now available on revolutionary new REVCO BILT-IN refrigerator-freezer combination—two separate, matching units, 8.3 cu. ft. refrigerator plus 6.3 cu. ft. freezer, totaling 14.6 cu. ft. of storage space. Compact, convenient, economical, these units complement the modern kitchen with built-in cooking units. Outside dimensions without hardware: Height 33", width 33", depth 24 1/4" (to match base cabinets). Variety of finishes: stainless steel, antique copper, buttercup yellow, or may be ordered to match or contrast with kitchen colors. For free brochure, write to: R. N. Lehman, Dept. AA, California Kitchens, Inc., 2305 W. Alameda Ave., Burbank, Calif.

(123a) Gas Ranges, Colored Tops Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

DECORATIVE ACCESSORIES

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furni-

ture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(138A) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Feltmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer Prints, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

HEATING & AIR CONDITIONING

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly installed, economical to use. Separate switches for fan and heat, neon working indicator light. Lower grille forces warm air downward creating less heat waste. Fan action induces constant air flow over resistance coils, preventing oxidation and deterioration through red glow. Choice of handsome finishes in bronze, white enamel or stainless steel. Write to Thermador Electrical Mfg. Company, Los Angeles 22, Calif.

LANDSCAPING

✓(239a) Specimen plants, tropicals, containers available at Van Herrick's, merit specified for landscaping of CSHouse No. 17. Consultation and fully qualified service. Send for information on plant care.—Van Herrick's, 10150 National Blvd., Los Angeles, California.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures: complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures with comprehensive technical data and specifications. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

• (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

PAINTS, SURFACE TREATMENT

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

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(227a) Mikro-Sized Tile—Newly perfected, precision ground tile described as most important development in 20 years of tile making. Reduces setting time, insures perfect alignment of joints, even on adjacent walls with integral corners. Spacing lugs on two edges only—twice the size of regular lugs—providing standard 3/64 inch joints. Time saved by elimination of shimming, sanding, juggling as tiles are uniform in size. For detailed information, write to Mr. Allan Paul, Adv. Mgr., Gladding, McBean Company, Dept. AA, 2901 Los Feliz Blvd., Los Angeles, Calif.

(228a) Mosaic Western Color Catalog—In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 8-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland Avenue, Hollywood 38, California.

(205) Gladding, McBean & Company have just released a new brochure in color with handsome photographs and technical information, this booklet is a must. FACEBRICK is available in four basic ranges of kiln-run shades: variegated red, variegated rose, coral blend and gloden tan. These beautiful bricks can be inter-mixed to extend the color range and create harmonious blends. Versatile, adaptable, economical, distinctive, dramatic and colorful. Write for this brochure. Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles, Calif.

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SASH, DOORS AND WINDOWS

✓(212a) Glide Aluminum Sliding Windows: Complete Glide brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Glide Windows, Inc., 7463 Varna Ave., No. Hollywood, Calif.

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(210a) Soulé Aluminum Windows: Series 900: From West's most modern aluminum plant, Soulé's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; blind-free vents, 90% openings; ¾" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

(214a) Awning Windows: Illustrated brochure describes true awning window. Performance-proven in all climates, with a fourteen-year record of satisfactory service. Provides rain protection when open 100% ventilation control, closes tight. Inside screens interchangeable with storm sash.—Gate City Sash & Door Company, Box 901, Fort Lauderdale, Florida.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions. Frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground. Stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame. Bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes; special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., So. San Francisco, Calif.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and

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(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(229a) Multi-Width Stock Doors: Innovation in sliding glass door industry is development of limitless number of door widths and types from only nine Basic Units. 3-color folder now available illustrates with cutouts nearly every width opening that can be specified without necessity of custom sizes. Maximum flexibility in planning is allowed by simple on-the-job joining of stock units forming water-tight joint with snap-on cover-plate. Folder lists standard height of stock doors combined with several examples of width. Combination of Basic Units makes possible home and commercial installations in nearly every price category. For more information, write to Arcadia Metal Products, Dept. AA, 324 North Second Avenue, Arcadia, California.

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✓(204a) Contemporary Locksets: Illustrated catalog on Kwikset "600" Locksets, 6 pin tumbler locksets for every door throughout the home; suitable for contemporary offices, commercial buildings. Features: 5-precision-matched parts for easy installation; dual locking exterior locksets—simplified cylinder reversing—may be reversed for left or right-handed doors. Stamped from heavy gauge steel, brass. Available in variety of finishes. For free catalog, write to Wm. T. Thomas, Dept. AA, Kwikset Sales and Service Company, Anaheim, California.

STRUCTURAL BUILDING MATERIALS

207A—Unusual Masonry Products: complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete ven-

eer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

✓(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design.

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(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel

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(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. As Permalite-Alexite has unique physical property of expanding to maximum size with superior strength, it is tougher, stronger and endures abuse of handling and shipment without usual resultant breakdown and loss of volume. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 So. Flower St., Los Angeles 17, California.

ROOFING

✓(146a) Fiberglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

DISPLAY GALLERY

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Vampco Aluminum Sash (Window Wall Unit)

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